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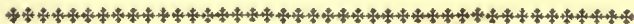
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THE SECOND EDITION,  
Corrected and Enlarged.

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V O L. II.



L O N D O N,

Printed for R. and J. DODSLEY, in *Pall-Mall*;  
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MDCCLXII.



ON THE  
AIRY QUEEN  
OF  
SPENSER.

\*\*\*\*\*

S E C T. VII.

*Of Spenser's Inaccuracies.*

**F**EW poets appear to have composed with greater rapidity than Spenser. Hurried away by the impetuosity of imagination, he frequently cannot find time to attend to the niceties of construction; or to stand still and revise what he had before written, in order to prevent contradictions, inconsistencies, and repetitions. Hence it is, that he not only fails in the connection of single words, but of circumstances; not only violates the rules of grammar, but of probability, truth, and propriety.

A review of these faults, which flow perhaps from that cause which produced his greatest beauties, will

tend to explain many passages in particular, and to bring us acquainted with his manner in general.

I shall begin with his elleipses, in which the reader will find his omission of the relative to be frequent.

B. i. c. vi. f. x.

As when a greedy wolf through hunger fell,  
A silly lamb far from the flocke doth take,  
Of whom he means his bloody feast to make,  
A lyon spyes fast running towards him.

He should have said, a greedy wolf *WHO through hunger fell.*

B. i. c. vii. f. xxxvii.

A gentle youth, his dearely loved squire,  
His speare of heben wood behind him bare,  
A goodly person, and could menage faire,  
His stubborne steede, &c. — — —

*WHO* is omitted before *could menage faire.*

B. i. c. x. f. xlii.

Whose face he made all beasts to feare, and gave  
All in his hand. — — — —

That is, into *WHOSE* hand he gave all.

B. i.

B. i. c. xi. f. xxi.

He cryde as raging seas are wont to roare,  
 When wintry storme his wrathfull wreck doth threat,  
 The roaring billowes beat the rugged shore,  
 As they the earth would shoulder from her seat  
 And greedy gulfe devoure. — — —

Some such word as WHILE is to be understood before  
*the roaring billowes.*

B. i. c. x. f. li.

Whose staggering steps thy steadie hand doth lead  
 And shews the way, his sinfull soule to save.

He should have said, *and to WHICH IT shews the way.*

B. iii. c. ii. f. xlv.

Which lovst the shadow of a warlike knight,  
 No shadow, but a body hath in powre.

No shadow, but WHICH a *body*, &c.

B. ii. c. viii. f. xxxviii.

With that he strooke, and th' other strooke withall,  
 That nothing seemd mote beare so monstrous might,  
 The one upon his cover'd shield did fall  
 And glauncing downe did not his owner bite,  
 But th' other did upon his troncheon smite.

*The one upon his, &c.* That is, the STROKE, or  
SWORD of *the one*, &c.

And afterwards,

*But th' other*, i. e. the STROKE of *the other*, &c.

So again,

So forely he her strooke that thence it glaunct  
Adowne her backe. — — — 4. 6. 13.

That is, the WEAPON *glaunct*, &c.

B. iv. c. vi. f. xxxvii.

Ne in his face, nor blood or life appear'd,  
But senselesse stood, &c.

That is, HE *senselesse stood*.

B. iv. c. vii. f. vii.

But certes was with milke of wolves and tigers fed.

*But certes HE was*, &c.

B. i. Introduct. f. ii.

Whom that most noble Briton prince so long  
Sought through the world, and suffred so much ill.

He should have said, *and FOR WHOM he suffred*, &c.

B. i.

The eldest — — — — —

Like funny beames threwe from her cryftall face,  
That could have daz'd the rash beholders fight;  
And round about her head did shine like heavens light.

That could have daz'd, i. e. That WHICH, &c.

THAT put for *that which* occurs in other places, and may mislead a reader not acquainted with Spenser's manner.

Thus again,

THAT erst him goodly arm'd, now most of all him  
harm'd. I. II. 27.

THAT one did reach, the other pusht away.

THAT one did make, the other mard againe.

4. I 29.

He should not have omitted WHICH in the last verse of the text, *and WHICH round about her*, &c.

And in the following.

—— To think gold THAT is brasse. 6. *Introd.* 5.

This was a common fault of his age; and our liturgy affords a similar instance of it. “ To do always *that* “ is righteous in thy sight.”

B. i.

B. i. c. x. f. xliii.

Had charge the tender orphans of the dead,  
And widows ayde. — — — —

That is, *widows TO ayde.*

B. i. c. xii. f. ix.

The fight with idle feare did them dismay,  
Ne durst approche him nigh. — — —

Ne durst *THEY approche him nigh, &c.*

B. ii. c. ii. f. xxxviii.

As gentle hind, whose sides with cruell steele  
Through lanced, forth her bleeding life doth raine,  
Whiles the sad pang approaching she doth feele,  
Brayes out her latest breath. — — —

*SHE* should have been inserted before *brayes out, &c.*

B. ii. c. ii. f. xvii.

Sterne melancholy did his courage pass,  
And was (for terror more) all arm'd in shining bras.

He means, *and HE was for, &c.*

B. ii. c. iv. f. ix.

And eke that hag with many a bitter threat  
Still cald upon to kill him in the place.

That



That is, *still called upon HIM to, &c.*

B. v. c. iii. f. xiii.

Which when he had perform'd, then backe againe  
To Bragadocchio did his shield restore.

To Bragadocchio HE did, &c.

B. i. c. iii. f. v.

Soon as the royal virgin he did spy,  
With gaping mouth at her ran greedily.

That is, HE ran, &c.

B. i. c. i. f. iv.

Seemed in heart some hidden care she had,  
For IT *seemed*, &c.

The impersonal SEEM was often used without IT.  
As in *Januarie*.

May *seeme* he lov'd. — — —

In *Februarie*.

*Seemeth* thy flocks thy counfel can.

In *May*.

*Seemed* she saw in her youngling's face  
The old lineaments of his father's grace.

MESEEMETH is also used in the same manner. Thus.

*Meseemed* by my side a royall maid  
Her daintie limbes full softly down did lay.

1. 9. 13.

Thus also, at a masque, in which Henry VIII. came disguised, with twelve masquers, noblemen of the court, to surprise cardinal Wolsey, while he was sitting at a banquet; the cardinal suspecting there was some great personage among them, says, “ *Meseemeth* “ there should be a nobleman among them, who is “ more meete to occupie this place and seate than “ I am, &c.” And afterwards, fixing on one of the masquers whom he supposes to be the king, “ *Me- seemes* the gentleman with the black beard should “ be even hee, &c \*.”

The same omission occurs before other impersonals.

Now said the lady *draweth* toward night. 1. 1. 32.

\* Stowe's Annals, ed. 1614. fol. 504, 505. “ When it pleased the “ king, for his recreation, to repaire to the cardinal's house, [Whitehall] “ as he did divers times in the yeere, there wanted no preparations or “ furniture. Banquets were sett forth, with maskes and mummeries, “ in so gorgeous a sort, and costlie manner, that it was an heaven to “ behold. There wanted no dames, or damosels, meete or apte to “ daunce with the maskers, or to garnish the place for the time. Then “ was there all kinde of musicke and harmony, with fine voices, both “ of men and children.” Ibid.

So

So again,

So easy *was* to quench his flamed mind. 2. 8. 4.

B. i. c. i. f. x.

Farthest from end, then when they nearest ween.

*Themselves* is omitted, the proper accusative to *ween*.  
Unless he gave it THEM for *then*.

B. i. c. x. f. lxii.

As for loose loves are vaine, and vanish into nought.

*As for loose loves* THEY are vaine, &c.

In these lines,

Was underneath enveloped with gold,  
Whose glistring gloss DARKNED with filthy dust.

2. 8. 4.

says Dr. Jortin, DARKNED is put for *was darkned*; and among other instances of Spenser's elleipses, produces the following, in the *Tears of the Muses*.

And all the sisters *rent* their golden hairs,  
And their fair faces with salt humour *steep*. —

*steep* for *did steep*. — Of this sort there is an elleipsis in these lines of Milton's EPITAPH *on the Marchioness of Winchester*.

Her high birth, and graces sweet,  
 Quickly *found* a lover meet;  
 The virgin-quire for her *request*  
 The God that sits at marriage-feast.

The poet when he wrote *request* had forgot that his former preter-imperfect tense, *found*, was formed without the sign *did*.

It may not be impertinent to remark, that the Marchioness lamented in this Epitaph of Milton, is probably the same with that celebrated by Jonson, in an *Elegie on the Lady ANNE PAWLETT, Marchioness of WINTON*; the beginning of which Pope seems to have thought of, when he wrote his pathetic *Verses to the Memory of an Unfortunate LADY*.

Jonson begins his Elegie,

What gentle ghost, besprent with April dew,  
 Hayles me so solemnly to yonder yew?  
 And beck'ning wooes me, &c\*.

In the same strain Pope beautifully breaks out,

What beck'ning ghost along the moonlight shade,  
 Invites my steps, and points to yonder glade?  
 'Tis she †. — — — — —

\* In the UNDERWOOD.

† Bish. Warburton's edit. vol. I.

As Jonson now lies before me, I may perhaps be pardoned for pointing out another passage in him, which Pope probably remembered when he wrote the following.

From shelves to shelves see greedy Vulcan roll,  
And lick up all their physic of the soul \*.

Thus Jonson, speaking of a parcel of books,

These; hadst thou pleas'd either to dine or sup,  
Had made a meale, for VULCAN TO LICK UP †.

I shall now produce some instances of Spenser's confused construction.

B. i. c. iii. f. xii.

Till seeing by her side the lyon stand  
With sudden feare her pitcher downe she threw, .  
And fled away; for never in that land  
Face of faire lady did she ever view,  
And that dred Lyons looke her cast in deadly hew.

After having told us, that seeing the lyon stand by her, she fled away for fear, he adds, that this was because she had never seen a lady before, which certainly was no reason why she should fly from the lyon.

\* Dunciad. b. 3. v. 81.

† *An Execration upon Vulcane*, in the UNDERWOOD.

What

What our author intended to exprefs here, was, that  
 “ at feeing the lyon, and fo beautiful a lady, an ob-  
 “ ject never feen before in that country, ſhe was  
 “ affrighted, and fled.”

B. i. c. vi. f. v.

— — — He gan the fort affaile,  
 Whereof he weend poſſeſſed ſoone to bee,  
 And with rich ſpoile of ranſackt chaſtitie.

*Of which he weend ſoone to be poſſeſſed,* is not improper; but, to be poſſeſſed *with rich ſpoile*, &c. is very inaccurate. Here ſeems to be likewise ſomewhat of an elleiſis, and I think he ſhould have ſaid, *rich ſpoile of ITS ranſackt chaſtitie*.

B. i. c. x. f. xl.

The fourth appointed by his office was  
 Poor priſoners to relieve with gracious ayde,  
 And captives to redeeme with price of braſs,  
 From Turks and Sarazins which them had ſtaid.  
 And though they faultie were, yet well he waid  
 That God to us forgiveth everie howre,  
 Much more than that why they in bands were laid.

The poet ſays, that his office was to relieve PRISONERS, and to redeem CAPTIVES with money from  
 turkiſh

turkish slavery ; who, though guilty of crimes, yet he considered that god every hour pardons crimes much greater than those for which they were imprisoned. — By this it should seem, that those enslaved by the Turks were guilty of crimes, &c. but the poet would signify by *they faultie were*, the prisoners first mentioned, who were deservedly imprisoned on account of their crimes.

Another instance of our author's inaccuracy, is, his tautology, or repetition of the same circumstances.

B. iv. c. xii. f. i.

For much more eath to tell the starres on hy,  
Albe they endlesse seeme, &c.  
Then to recount the seas posteritie.

The difficulty of numbering the deities present at the marriage of Thames and Medway, he exprest in the same manner, in the stanza immediately preceding.

The which more eath it were for mortall wight,  
To tell the sands, or count the starres on hye.

B. vi. c. vi. f. iv.

For whylome he had been a doughty knight,  
As any one that lived in his dayes,  
And proved oft in many a perilous fight,  
In which he grace and glory won alwaies ;

And

And in all battles bore away the bayes;  
 But being now attackt with timely age  
 And wearie of this world's unquiet waies,  
 He tooke himselfe unto this hermitage.

All this we were told a few lines before.

And soothly it was said by common fame,  
 So long as age enabled him thereto,  
 That he had been a man of mickle name,  
 Renowned much in arms, and derring doe;  
 But being aged now, and weary too  
 Of warres delights, and worlds contentious toyle,  
 The name of knighthood he did disavow,  
 And hanging up his arms, and warlike spoile,  
 From all the worlds incumbrance did himselfe assoile.

C. v. f. 37.

To this head we may refer the redundancies of a word.

B. iii. c. vi. f. xi.

It fortun'd faire Venus having lost  
 Her little son, the winged god of love,

\* \* \* \* \*

xii.

Him for to seeke SHE left her heavenly house.

SHE is unnecessary in the last line, as FAIRE VENUS  
 is the nominative case. Other instances of this fault  
 might



might be produced. These are sufficient to shew our author's manner in this point.

I shall now cite some instances in which he contradicts himself, and runs into other absurdities, in consequence of forgetting, or not reviewing, what he had before written ; and, in general, from an hasty manner of composition.

B. i. c. iv. f. viii.

Speaking of PRIDE, he says, she

— — — Shone as Titan's ray.

And in the following stanza he compares her to Phaeton, where he says, she

Exceeding shone, like Phœbus fairest child. f. 9.

This is a very striking anticlimax.

B. i. c. xi. f. xlvii.

Another faire like tree eke grew thereby,  
Whereof who so did eat, eftfoones did know  
Both good and evil : O mournefull memory,  
That tree thro' one man's fault has done us all to die.

Here he tells us, that the tree of knowledge occasioned the fall of man ; in the preceeding stanza, he had affirmed the same of the tree of life.

The tree of life the crime of our first father's fall.

f. 46.

B. ii. c. i. f. xxvi, xxvii.

In these stanzas Sir Guyon suddenly *abases* his spear, and begs pardon of the red-crosse knight, for having attacked him; as if he had just now discovered him to be the red-crosse knight: whereas he knew him to be so, ft. 19. and after that resolves to fight with him.

B. iv. c. v. f. xxxvii.

Speaking of CARE,

He like a monstrous giant seemd in fight,  
Far passing Brontes, and Pyracmon great.

If CARE was so monstrous a giant, how could he dwell, with his six servants, in the little cottage above-mentioned?

They spide a little cottage, like some poore man's nest.

f. 32.

B. iv. c. i. f. liv.

The aged dame him seeing so enraged,  
Was dead with feare, &c.

The aged dame Glauce might have easily pacified Sir Scudamore, in this place, by telling him, that Britomartis

tomartis was a woman ; and as she was so much terrified, it was highly natural, that she should assure him of it. But such a declaration would have prevented an entertaining surprise, which the poet reserved for a future canto. 4. 6. 28. .

B. i. c. ix. f. vi.

Aread, prince Arthur. — — — —

Arthur and Una have been hitherto represented as entire strangers to each other ; and it does not appear how Una became acquainted with the name of this new knight.

B. i. c. viii. f. xliii, &c. .

It is unnatural, that the red-crosse knight should be so suddenly reconciled to Una, after he had forsaken her, for her supposed infidelity and impurity. The poet should certainly first have brought about an eclairsissement between them.

B. vi. c. xi. f. li.

It was an instance of Sir Calidore's courage to restore to Coridon his flocks ; but not of his courtesie, to carry away his mistress Pastorell. The poet should have managed the character of his PATRON OF COURTESIE with more art.

*Courtesie* was one of the cardinal virtues of knight errantry. Of this accomplishment, Sir Gawain, king Arthur's nephew, was esteemed the chief pattern. Chaucer, to give the highest idea possible of the reverence and obeisance with which the *Strange Knight*, on his brazen horse, salutes Cambuscan and his queen, compares him to Sir Gawaine.

This straunge knight, that come thus sodeinly,  
 All armid, save his hede, full royally,  
 Saluted the king and queene, and lordis all,  
 By ordir as they sittin in the hall,  
 With so hie reverence and obeisaunce,  
 As well in speche as in countinaunce,  
 That Syr Gawayne with *his old curtesie*,  
 ALTHOUGH HE COME AGEN OUT OF FAIRIE,  
 He could him nought amendin in no worde\*.

As Spenser has drawn the character of his hero prince Arthur from history, he has limited himself to a particular period of real time, in which all the events of his poem, however fictitious or imaginary, are supposed to have happened. Upon this account all discoveries since made, are improperly introduced. He is guilty of many such anachronisms. I shall mention one or two, which haste will hardly excuse.

\* Squier's Tale, 110.

His historical mistakes of this kind are often pardonable ; perhaps sometimes allowable.

B. vi. c. ii. f. v.

All in a woodman's jacket he was clad  
Of Lincolne greene. — — — —

It would be difficult to prove that a manufacture of green cloth subsisted at Lincoln, in the fairy reign of Arthur. By the way, Skelton mentions this colour in *Elinor Ruming*. It is also found in Drayton's *Polyolbion*. It is the same sort of absurdity to describe the walls of CASTLE JOYEUS as adorned with costly tapestry made at the cities of Arras and Toure.

The walls about were rich apparelled  
With costly cloth of Arras and of Toure. 3. 1. 34.

B. i. c. xi. f. xiv.

And evermore their hideous ordinance  
Upon the bulwarks cruelly did play.

Chaucer, in his description of the battle of Antony and Cleopatra, mentions guns \*. Salvator Rosa has placed a cannon at the entrance of the tent of Holofernes. But these examples will not acquit Spenser.

\* Leg. of Cleopatra, ver. 58.

Ariosto was somewhat more cautious in this particular. For though he supposes the use of fire arms, on a certain occasion, in the age of Charlemagne, yet he prudently suggests, that they were soon afterwards abolished, and that the use of them continued unknown for many years. He attributes the revival, no less than the invention, of these infernal engines, to the devil. c. 11. 22.

It has been before observed, that Milton copied the invention of fire arms from Ariosto. We may further observe, that Milton copies from himself in the speech of one of the fallen angels, on their new-invented weapons.

— They shall fear we have disarm'd  
The thunderer of his only dreaded bolt\*.

This is from his latin epigram, *In Inventorem Bombardæ*.

*At mihi major erit, qui lûrida creditur arma,  
Et trifidum fulmen surripuisse Jovi.*

There are likewise other strokes, both of expression and sentiment, which Milton has transferred, from the smaller poems, into his GREAT WORK. In *Samson Agonistes*.

\* Paradise Lost, ver. 490.

THRICE SHE ASSAYD with flattering pray'rs and sighs  
And amorous reproaches, &c.

THRICE I deluded her\*. — — —

This form he has exactly repeated in *Paradise Lost*.

THRICE HE ASSAY'D, and THRICE, in spite of scorn,  
Tears, such as angels weep, burst forth †. —

In *Comus*.

— — A perpetual feast of nectar'd sweets  
Where no CRUDE SURFEIT REIGNS.

In *Paradise Lost*.

Quaff immortality and joy, SECURE  
OF SURFEIT ‡. — — —

In *Comus*.

A thousand LIVERIED ANGELS LACKEY her.

The following, in *Paradise Lost*, is a kindred image,

About her as a GUARD ANGELICK plac'd §.

Among Milton's IMITATIONS OF HIMSELF, I  
think the following have been unobserved. In *Il  
Penseroso*,

\* Ver. 392.

† 1. 619.

‡ 5. 638.

§ 8. 559.

Sometimes let gorgeous TRAGEDY  
 In scepter'd pall come sweeping by,  
 Presenting THEBES, or PELOPS' line,  
 Or the Tale of TROY divine.

It appears, that the greek tragedies, founded upon these stories, made an early and lasting impression on Milton. In his first elegy to Deodatus, written before he was arrived at his twentieth year, he particularises those dramas; where, as in the lines just cited, he is speaking of tragedy in general.

*Seu mæret PELOPEA DOMUS, seu nobilis ILI,  
 Seu luit incestos aula CREONTIS avos\*.*

In *L' Allegro*,

— — — Lydian aires  
 MARRIED to immortal verse.

Thus, at a *solemn music*,

— — — Voice and verse  
 WED your divine sounds. —

In *Comus*,

Plucking ripe clusters from the TENDER SHOOTS.

Of a vine, in the *Translation of Psalm, lxxx.*

B. I. El. I.

— Make



— — — Make their food  
Her grapes and TENDER SHOOTS.

In *Paradise Regained*,

Tall stripling youths, rich clad, of fairer hue  
Than GANYMED or HYLAS \*. — —

He singles out these, as two beautiful boys, in one of his latin elegies.

*Talis in æterno, JUVENIS SIGEIUS, Olympo,  
Miscet amatori pocula plena Jovi:  
Aut qui formosas pellexit ad oscula nymphas,  
Thiodomanteus Naiade raptus HYLAS †.*

In the first of which verses he had an eye to this of Tibullus,

TALIS IN ÆTERNO *felix Vertumnus* OLYMPO ‡.

Milton takes all opportunities of illustrating the power of music, and of expressing his extreme fondness for it: These verses, in COMUS, relating to that subject,

— — — — — SYLLA wept,  
And chid her BARKING waves into ATTENTION,  
And FELL CHARYBDIS murmur'd hoarse applause,

\* 2. 352.

† B. 1. El. 7.

‡ B. 4. 2.

strongly resemble what Silius Italicus describes of a Sicilian shepherd playing on his reed,

*Scyllæi tacuere canes, stetit atra Charybdis* \*.

But shall we suspect Milton of plagiarism because the Roman poet wrote FIRST? Was it not NATURAL for either poet, in expressing the force of music in the ISLE OF SICILY, to mention it's influence on two most IMPLACABLE objects, which the SITUATION of the musician, in both cases, suggested?

The fable of the garden of the Hesperides seems to have affected the imagination of Milton in a very particular manner, as his allusions to it are remarkably frequent, viz.

And LADIES of th' HESPERIDES †. —

But beauty, like the fair HESPERIAN TREE,  
Laden with blooming gold ‡. —

All amidst the GARDENS FAIR  
Of HESPERUS, and his daughters three,  
That sing about the golden tree §.

Like those HESPERIAN GARDENS fam'd of old (\*).

\* Bel. Pun. 14. 476.

§ Ibid.

† Par. Reg. 2. 357.

(\*) Par. Lost. 3. 568.

‡ Comus.

— — — HESPERIAN FABLES true,  
If true, here only, &c\*.

— — — And VERDANT ILES  
HESPERIAN †.

And in the original draught of the spirit's prologue to *Comus*, he had painted these delicious islands with the utmost luxuriance of fancy.

In *Lycidas*,

WEEP NO MORE, wofull shepherds, WEEP NO MORE,  
For Lycidas, your sorrow, is not dead.

\* \* \* \* \*

— Lycidas sunk low, but mounted high,

\* \* \* \* \*

Where other groves, and other streams along,  
With nectar pure his oozy locks he laves,  
And hears the UNEXPRESSIVE NUPTIAL SONG,  
In the BLEST KINGDOMS meek of joy and love,  
There entertain him all the SAINTS above,  
In solemn troops, and sweet societies,  
Who SING, and singing in their glory move.

\* \* \* \* \*

Henceforth thou art the GENIUS OF THE SHORE.

The same cast of thought dictated similar sentiments  
on a similar occasion.

\* Par. Lost, 4. 520.

† Ibid. 8. 631.

*Nec te Lethæo fas quæsvisse sub Orco,*  
*Nec tibi conveniunt lacrymæ, NEC FLEBIMUS ULTRA,*  
*Ite procul lacrymæ, PURUM COLIT ÆTHERA Damon,*  
*HEROUMQUE ANIMAS inter, DIVOSQUE perennes,*  
*Æthereos haurit latices. — — — —*

*— — — Quin tu cæli post jura recepta*

*DEXTER ades, PLACIDUSQUE FAVE QUICUNQUE*  
*VOCARIS,*

*Seu tu noster eris Damon, sive ÆQUIOR AUDIS*  
*Diodotus, quo te divino nomine cuncti*  
*Cœlicolæ norint, SYLVISQUE VOCABERE DAMON.*

\* \* \* \* \*

*En etiam tibi VIRGINEI servantur HONORES;*  
*Ipse caput nitidum cinctus rutilante corona,*  
*Lætæque frondentis gestans umbracula palmæ,*  
*Æternum perages IMMORTALES HYMENÆOS;*  
*CANTUS ubi, choreisque furit lyra mista beatæ\*.*

The notion of the spirit being present at the celestial symphony, the UNEXPRESSIVE SONG, is again described in the latin poem *ad Patrem*.

*Spiritus æthereos qui circinat aureus orbes,*  
*Nunc quoque sydereis intercinit ipse choreis,*  
*IMMORTALE melos, et INENARRABILE carmen.*

\* Epitaphium Damonis.

In *Comus*.

How charming is divine philosophy!  
Not harsh and crabbed, as dull fools suppose,  
But musical as is Apollo's lute.

So in *Paradise Regained*,

Hard are the ways of truth, and rough to walk,  
Smooth on the tongue discours'd, pleasing to th' ear,  
And tuneable as sylvan pipe or song\*.

So also in the *Treatise of Education*. "I shall not detain you longer in the demonstration of what we should not do; but strait conduct you to a hill-side, where I will point ye out the right path of a virtuous and noble education, laborious indeed at the first ascent, but also so smooth, so green, so full of goodly prospect, and melodious sounds, that the harp of Orpheus was not more charming†."

It may not be disagreeable, to give a sketch of the analogy between some passages in Milton's poetical and prose works, hitherto not compared. The following is a most beautiful simile in *Paradise Lost*.

— — — — — As when a scout,  
Through dark and desert ways with peril gone,

\* B. I. v. 478.

† Edit. Lond. 1725, 12mo. pag. 344.

All night, at last by break of chearfull dawn,  
 Obtains the brow of some high-climbing hill,  
 Which to his eye discovers unaware  
 The goodly prospect of some foreign land,  
 First seen, or some renown'd metropolis,  
 With glistering spires, and pinnacles adorn'd,  
 Which now the rising sun gilds with his beams\*.

Its ground-work is laid in the following passage from his *History*. “ By this time, like one who had set out on his way by night, and travelled through a region of smooth or idle dreams, our history now arrives on the confines where daylight and truth meet us with a clear dawn, representing to our view, though at a far distance, true colours and shapes †.”

In *L' Allegro*.

Where the great sun begins his state,  
 Robed in flames and amber light  
 The clouds in thousand liveries dight.

So in a very puerile description of the morning, in one of his *Prolusions*, “ Ipsa quoque tellus, in adventum solis, cultiori se induit vestitu, nubesque juxta variis CHLAMYDATÆ coloribus, &c †.”

\* B. 3. v. 543.  
 2. pag. 12.

† Birch's Edit. Milton's *Prose Works*. vol.  
 † Ibid. vol. 2. pag. 586.

In the poem, *At a vacation exercise in the College, &c.*

— — The deep transported mind may soar  
Above the wheeling poles, and at heav'ns door  
Look in. — — — — —

\* \* \* \* \*

Then passing through the sphears of watchfull fire  
And misty regions of wide air next under,  
And hills of snow, and lofts of piled thunder.

So in another *Prolusion*, written perhaps about the same time. “Nec dubitatis, auditores, etiam in cælos volare, ibique illa multiformia nubium spectra, niviumque coacervatam vim contemplemini. . . . Gran- dinisque exinde loculos inspicite, et armamenta fulmi- num perscrutemini\*.”

In *Arcades*, the genius thus divinely speaks of the music of the spheres.

— — — — — Listen I  
To the celestial fyrens harmony,  
That sit upon the nine-enfolded spheres.  
And sing to those that hold the vital sheares,  
And turn the adamantine spindle round,  
On which the fate of gods and men is wound.  
Such sweet compulsion doth in musick lie,  
To lull the daughters of necessity,

\* Birch's edit. vol. 2. pag. 591.



And keep unsteady nature to her law,  
 And the low world in measur'd motion draw  
 After the heavenly tune, which none can hear  
 Of human mold, with gross unpurged ear.

In a *Prolusion* on the same subject, we read much the same platonic sentiments. “ Quod autem nos hanc minime audiamus harmoniam, sane in causa videtur esse furacis Promethei audacia, quæ tot mala hominibus invexit, et simul hanc felicitatem nobis abstulit, qua nec unquam frui licebit, dum, sceleribus cooperti, belluinis cupiditatibus obrutescimus. . . . .  
*At si pura, si casta, si nivea gestaremus pectora, . . . . .*  
*tum quidem suavissima illa stellarum circumeuntium musica*  
*personarent aures nostræ, et opplerentur. . . . .* Per id,  
 [Pythagoras] innuere voluit amicissimos orbium complexus,  
 æquabileque in æternum ad fixam fati legem concursiones.  
 . . . . Hunc secutus est Plato, dum cæli orbibus sirenes quas-  
 dam insidere tradidit \*.”

I shall conclude this digression with observing, that Milton's peculiar genius for describing DIVINE things, which shines with so distinguished a lustre in the *Paradise Lost*, discovered itself in his most early productions. In his juvenile poems we read frequent descriptions of the bliss and splendor of heaven, of the

\* Pag. 588. et seq. De Sphær. con.



glory of celestial beings, of angelic music, and other abstracted objects, to which the fancy soars,

BEYOND THE VISIBLE DIURNAL SPHERE.

Of this the passages cited above from *Lycidas*, and *Epitaphium Damonis*, the Odes on the *Nativity*, *Circumcision*, at a *Solemn Music*, &c. are convincing testimonies. Even at the age of seventeen, we find, that a disposition to conceive ideas of this kind began to dawn in his imagination.

*Donec NITENTES ad FORES*

*Ventum est Olympi, et REGIAM CHRYSTALLINAM, et  
STRATUM SMARAGDIS ATRIUM.*

But these are the ideas of a mind deeply tinged with romance-reading ; to which perhaps, and to the puritanical cast of the times, which led to religious subjects, we owe the general argument, and most confessedly, many particular descriptions, of the noblest effort of modern poetry, the *Paradise Lost*.

\* Cervantes and Milton, who both had studied the same books with pleasure, both express the idea of a prodigious concourse of people by the same simile from Romance. Par. Reg. iii. 336.

Such forces met not, nor so wide a camp,  
When Agrican with all his northern powers  
Besieg'd Albracca, as romances tell,  
The city of Gallaphrone, from thence to win

But to return to Spenser..... To these must be added some of his ambiguities.

B. i. c. vii. f. xlvi.

Bred in the loathly lakes of Tartary.

The poet should not have used *Tartary* here for *Tartarus*, as it might be so easily mistaken for the country of that name. He has committed the same fault in *Virgil's Gnat*.

Lastly the squalid lakes of TARTARIE.

B. ii. c. x. f. xv.

Did head against them make, and strong MUNIFICENCE.

By MUNIFICENCE our author signifies *defence*, or *fortification*; from *munio* and *facio*. This is a word

The fairest of her sex, Angelica

His daughter; fought by many prowest knights,

Poth paynim and the peers of Charlemagne:

Such and so numerous was their *chivalry*.

Thus Cervantes, *D. Quix*, b. 2. ch. 2. "For before we are two hours in these cross-ways, we shall see armed men more numerous than those that came to *Albracca*, to win *Angelica* the Fair." Agri-can the king of Tartary brings into the field, two millions two hundred thousand men: Sacrapante, the king of Circassia, who comes to the assistance of Gallaphrone, three hundred and eighty two thousand. It is from Boiardo, *Orl. Inam*. 1. 10. Perhaps it will be thought, that Cervantes has here by far exceeded Milton in the propriety of introducing and applying this extravagant fiction,

injudiciously

injudiciously coined by Spenser, as the same word in our language signifies quite another thing. Milton perhaps is more blameable for a fault of this kind.

Now had they brought the work, by wondrous art

PONTIFICAL \*. — — — — —

As the ambiguous term *pontifical* may be so easily construed into a pun, and may be interpreted *popish* as well as *bridge-making*. Besides the quaintness of the expression.

B. iii. c. i. l. xxxvi.

And whilst he bathd with her two crafty spyes  
She secretly would search each dainty lim.

*Crafty spyes* is here a periphrasis for eyes, but a very inartificial one; as it may so easily be mistaken for two persons whom she employed, with herself, to search, &c.

\* *Paradise Lost*, 10, 313.

## S E C T. VIII.

*Of Spenser's Imitations of Himself.*

COMMENTATORS of less taste than learning, of less discernment than ostentation, have taken infinite pains to point out, and compare, those passages which their respective authors have imitated from others. This disquisition, if executed with a judicious moderation, and extended no further than to those passages which are distinguished with certain indubitable characters, and internal evidences of transcription or imitation, must prove an instructive and entertaining research. It tends to regulate our ideas of the peculiar merit of any writer, by shewing what degree of genuine invention he possesses, and how far he has improved the materials of another by his own art and manner of application. In the mean time, it naturally gratifies every reader's inquisitive disposition. But where even the most apparent traces of likeness are found, how seldom can we determine with truth and justice, as the most sensible and ingenious of modern critics has finely proved, that an imitation was intended\*? How commonly in this case, to use the

\* See a DISCOURSE ON POETICAL IMITATION, by Mr. Hurd.

precise and significant expressions of that delicate writer, do we mistake RESEMBLANCES for THEFTS? As this then is a business which does not always proceed on sure principles, often affording the amusement of conjecture, rather than the satisfaction of demonstration, it will be perhaps a more useful design to give Spenser's IMITATIONS OF HIMSELF, as I have shewn Milton's in the preceding Section. This kind of criticism will prove of service in the three following respects. It will discover and ascertain a poet's FAVORITE IMAGES: It will teach us how VARIOUSLY he expresses the same thought; and will EXPLAIN DIFFICULT passages and words.

B. i. Introduct. s. 3.

Fair Venus sonne that with thy cruell dart,  
At that good knight so cunningly didst rove.

\* \* \* \* \*

Again,

Like as Cupido on Idæan hill,  
When having laid his cruell bowe aside,  
And mortall arrowes, wherewith he doth fill  
The world with murd'rous spoyles, and bloody pray,  
With his fair mother he him dights to play,  
And with his goodly sisters, &c. 2. 8. 6.

And

And in the following, speaking of Cupid in the garden of Adonis.

Who when he hath with spoyles and crueltie  
Ransackt the world, and in the wofull hearts  
Of many wretches sett his triumphs hie,  
Thither resorts, and laying his sad darts  
Aside, with fair Adonis playes his wanton parts.

3. 6. 49.

Thus again,

And eke amongst them little Cupid plaid  
His wanton sports, being returned late  
From his fierce warres, and having from him layd  
His cruell bowe, wherewith he thousands hath dismayd.

2. 9. 34.

B. i. c. viii. f. xxix.

Prince Arthur enters Orgoglio's castle.

Then gan he loudly through the house to call,  
But no man car'd to answer to his cry,  
There reign'd a solemne silence over all,  
Nor voice was heard, nor wight was seen in bowre  
or hall.

This affecting image of silence and solitude occurs again, after Britomart had surveyed the rich furniture of *Basirane's house*.

But

But more she marvail'd, that no footings trace,  
Nor wight appear'd, but wasteful emptinesse,  
And solemne silence over all that place. 3. 11. 53.

This is finely expressed : but the circumstance is common in romance. Thus when Sir Thopas enters the land of *Fairie*.

Wherein he fought both north and south,  
And oft he spirid [whistled] with his mouth,  
In many a forest wild;  
But in that countre was there none,  
Ne neither wife ne childe\*.

But more appositely in the old metrical romance of *Syr Degore*.

He went aboute, and gan to calle  
Bothe in the courte and eke in the halle;  
Neither for love, nor yet for awe,  
Living man there none he sawe †.

This romance is in the Bodleian library ‡, among the following pieces; which I mention for the sake of those who are making researches in antient english literature. 1. *Adam Bell, Clim of the Clough*, and *William of Cloudestie*. These were three famous archers. The former, as I observed before [pag. 53.] is mentioned

\* 3310. † Sign. C. iii. ‡ C. 39. 4to. Art. Selden.



by Shakespeare\*. 2. *The Knight of Courtesy and the Lady of Faguel*. This, I think, is the story of Coucy's heart, related in Fauchet, and Howell's letters; which, as they tell us, was represented in tapestry, in Coucy castle, in France. 3. *Jyl* [Jyllian or Julian] of *Brentforde's Testament*. [4. *Syr Degore*.] 5. *Syr Eglamoure of Artoys*. This name occurs in the fourth act of Shakespeare's *Gentlemen of Verona*. 6. *Syr Tryamoure*. These three last are in short verses, as most of the old metrical romances were. 7. *Historye of Kyng Richard Ceur de Lyon*. [Impr. W. de Worde, 1528.] His exploits were a favorite subject, and many legends were written about him, partly on account of his fondness for chivalry; for he was the first king of England that ever published a precept or permission for holding public tournaments in England. His first instrument of this kind I have † printed above, [pag. 29.] by which it appears, that these institutions brought in a considerable revenue to the crown. 8. *Syr Bevis of Southampton* ‡; in the same verse as *Syr Degore*, &c. viz.

\* *Much ado about Nothing*. act 1.

† It is also printed in Selden's *England's Epinomis*. op. vol. iii. p. 35. fol. 1726. And Kennet's *Paroch. Antiq.* pag. 153. It is in MSS. Bib. Bodl. *James*. No. 27. But Gul. Neubrigiensis says, that the first use, though not royal permission, of these exercises, was in the reign of Stephen. *Hist. Lib.* 5. c. 4. See Matth. Par. 237. post Hoveden. p. 424.

‡ The french have also this romance, which they call *Bewves de Hanton*. He was earl of Southampton, about the norman invasion. His sword was kept in Arundel castle.

Such



Such a stroke was not sene in no land  
Sithens *Oliver* died and *Rowland* \*.

But I have given a long passage from it, above ; [pag. 50. seq.vol. 1.] 9. *The Battayl of Egyngcourte*. [Agin-court.] 10. *The Wyf lapped in Morells Skin*, Or, *The Taming of a Shrew*. Hence we perceive, how Shakespeare adopted the titles of pieces which were popular and common in his time. This too shews his track of reading. 11. *Thirteen merry Jests of the Wyddow Edyth*. 12. *The Temple of Glas*. [of Lydgate.] Spenser, I believe, might have this piece in his eye, where he describes the lovers in the *Temple of Venus*. 4. 10. 43. &c. There are several other pieces of the same sort in this collection.

\* This metre came from the french ; but they called the french language *Romance*. This is what Robert de Brunne means, in his translation of Peter Langtoft's French Chronicle, published by Hearn.

Peres of Langtoft, a chanoun  
Schaven in the house of Brydlyngtoun,  
ON ROMAUNCE al thys story he wrote,  
Of english kynges as well he wote.      Pag. 36. v. 1. Pref.

i. e. he wrote it in french.

See an account, and many specimens, of french *Romans*, in a curious Memoir, viz. "*Discours sur quelques anciens Poetes, et sur quelques ROMANS Gaulois, peu connus ; par M. Galland.*" Mem. de Lit. Amsterdam, 1719. 12mo. tom. iii. pag. 424. These are pieces not mentioned by La Croix du Maine and Fauchet. Among others there is the ROMAN of *Troy*, and the ROMAN of [Syr] *Percivall*, one of Spenser's knights. There is also, *Le ROMAN de Fortune et de Felicitè*, which is a translation of Boethius, *De Consolatione*, into verse.

We learn from the following passage in Skelton, who wrote in the beginning of the reign of Henry VIII. what books and stories were then the delight of english readers, and the fashion of the times.

— — I can rede and spell  
 Of the *Tales of Canterbury*,  
 Some *sad* stories, some *merry*;  
 As *Palemon* and *Arcet*,  
 Duke *Theseus* and *Partelet*;  
 And of the *Wife of Bath*. . . . .  
 And though that red have I  
 Of *Garwen* and *Syr Guy*,  
 And tell can a grete pece  
 Of the *golden fiese*,  
 How *Jason* it wan  
 Like a valiant man.  
 Of *ARTUR's round table*,  
 With his knights commendable;  
 How dame *Gaynour* his queen,  
 Was somewhat wanton, I ween;  
 How *Syr Lancelot du Lake*  
 Many a spear brake,  
 For his ladies sake:  
 Of *Triston* and *King Marke*,  
 And all the whole warke  
 Of *Bel Isold*, his wife. . . . .

And

And of *Syr Libius*, [Libeaux]  
 Named *Diofconius* :  
 Of *quater fils Aymund*,  
 And how they were sommond  
 To Rome to *Charlemagne* \*,  
 Upon a greet payne ;  
 And how they rode eche one,  
 On † *Bayard Mountalbon*. . . . .  
 What though I can frame  
 The storyes by name,  
 Of *Judas Machabæus*,  
 And of *Cæsar Julius* ;  
 And of the love between  
*Paris* and *Viene* † :  
 And of duke *Hanyball*. . . . .

\* The entire history of Charlemagne was first imported into England by Caxton, who printed the *Hystory and Lyf of the most noble and cristen prince, Charles the Great, Kyng of Fraunce, and Emperor of Rome, &c.* 1485. In this book, besides those of Charlemagne, we have the achievements of *Richard of Normandy, Rowland and Oliver, the Four Sons of Aymon, &c.* It consists of three parts; and was compiled by the translator, Caxton, from two french books, by the advice of Henry Bolounyer, canon of Lausanne. The first and third part were drawn from a book which he calls *Myrrour Historyall*; the second from an old french romance. Lewis, in his *Life of Caxton*, pag. 97. mentions a history of Charlemagne, written in french, by Christiana of Pifa, 1404.

† A horse famous in romance, belonging to Reynaldos of Montauban.

‡ A romance printed by Caxton, viz. *Thystorye of the noble, right valyant, and worthy Knight Parys, and of the fayre Vyenné, the Dauphyne Doughter of Vyennes; the which suffered many aduersyties, because of their true love, &c.* fol. 1485. It is translated from the french.

And though I can expound.

Of *Heſtor* of *Troye*. . . . .

And of the love ſo hote

That made *Troilus* to dote

Upon faire *Creſeide* \*, &c. . . . .

In the account of queen Elizabeth's entertainment at Kenelworth Caſtle, quoted above †, the curious reader may find a catalogue of ſeveral old pieces in the romantic and humourous kind. Hall, biſhop of Norwich, in his Satires, publiſhed in 1597, mentions the following favorite ſtories.

No man his threshold better knowes, than I

Brute's firſt arrival, and firſt victory :

St. George's forell, or his croſſe of blood,

Arthur's round board, or Caledonian wood :

Or holie battles of bold Charlemayne,

What were ‡ his knights did Salem's ſiege maintayne :

The dauphin is *Sir Godfrey of Alaunſon*, couſin to Charles, king of France, 1271.

\* The ſtory of *Troilus* and *Creſſida* became very popular from Chaucer's poem on the ſubject. He took it from *Lollius*, an historiographer of Urbino in Italy.

As write mine auctour, callid *Lollius*.

Tr. and Cr. 1. 395.

*Lollius* is honoured with a niche in the *House of Fame*, 3. 380. as one of the writers of the trojan ſtory.

† Pag. 28. vol. 1.

‡ Godfrey of Bulloigne, the ſubject of Taſſo's *Jeruſalem*.

How

How the mad rival § of faire Angelice,  
Was physick'd for the new-found paradise;  
High stories they, &c\*.

B. i. c. xii. f. xxxix.

— — — Many an angels voice,  
Singing before th' eternall majestie  
In their trinall triplicities on hie.

Thus in *An Hymne of heavenly Love*; of angels,

There they, in their trinal triplicities,  
About him wait. — — — —

The image of the angels waiting in their *trinal triplicities*, puts me in mind of a passage in Milton's *Lycidas*, where the pointing seems to be wrong.

There entertain him all the saints above,  
In solemn troops, and sweet societies,  
Who sing, and singing in their glory move.

According to the present punctuation, the sense is,  
“ The saints who are in solemn troops, and sweet  
“ societies, entertain him;” or, *entertain him in*  
[among] *their solemn troops, and sweet societies*: but  
if the *comma* was struck off after *societies*, another and

§ Orlando, in Ariosto.

\* B. 6. sat. 1.

more beautiful meaning would be introduced, viz.  
 “ The saints who SING IN solemn troops and sweet  
 “ societies, entertain him, &c.”

B. ii. c. iii. f. xxiv.

Of Belphebe speaking,

And twixt the pearles and rubies softly brake  
 A silver found. — — — —

Thus in *Sonnet* 81.

But fairest she, when so she doth display  
 The gate with pearles, and rubies richly dight,  
 Thro’ which her words so wise do make their way.

Ariosto gives us pearls and corall for the lips and  
 teeth.

*Che da i coralli, e da le pretiose  
 Perle uscir fanno i dolci accenti mozzati* \*.

The corall and the perle by nature wrought.

Harrington.

This is common in the italian poets.

B. ii. c. iii. f. xxv.

Upon her eyelids many graces fate  
 Under the shadow of her even browes.

\* C. 12. f. ult.

In

In *Sonnet* 40.

When on each eye-lid sweetly doe appeare  
An HUNDRED GRACES as in shade fit.

And in a verse of his \* PAGEANTS preserved by  
E. K. †

An hundred graces on her eye-lids fate.

Which he drew from a modern greek poem ascribed  
to Musæus.

— — — — — Οἱ δὲ παλαιοὶ  
Τρεῖς χάριτας ψευσαντο πεφυκεναι· Εἰς δὲ ΤΙΣ ΗΡΗΣ  
ΟΦΘΑΛΜΟΣ γελῶν ΕΚΑΤΟΝ ΧΑΡΙΤΕΣΣΙ τεθελει ‡.

In the *Hymne of heavenly Love* we find a thousand  
graces.

Sometimes upon her forehead they behold  
A thousand graces masking in delight.

\* The following passage from Sir T. More's English Works, Raftall,  
London, 1557, may perhaps give the reader some idea of the nature of  
our poet's PAGEANTS.

"Mayster Thomas More in hys youth devyfed in hys fathers house  
in London, a goodly hangyng of fyne paynted clothe, with nyne *page-  
auntes*, and verses over every of those pageauntes : which verses expressed  
and declared, what the ymages in those pageauntes represented : and  
also in those pageauntes were paynted, the thynges that the verses over  
them dyd (in effecte) declare."

† Notes on JUNE.

‡ Ver. 63.

But



But the thought of the graces *sitting under the shade of her eyebrows*, is more exactly like what Tasso says of Cupid.

— — *Sotto al ombra*

*De le palpepre\**.

B. ii. c. xii. f. lxvii.

And the ivorie in golden mantle gownd.

Thus in the *Epithalamion*,

Her long loose yellow lockes — — —

\* \* \* \* \*

Doe like a golden mantle her attire.

It is remarkable, that Spenser's females, both in the FAERIE QUEENE, and in his other poems, are all described with yellow hair. And in his general description of the influence of beauty over the bravest men, he particularises golden tresses.

And mighty hands forgett their manlinesse,

Drawn with the power of an hart-robbing eye,

And wrapt in fetters of a GOLDEN TRESSE. 5. 8. 1.

This is said in compliment to his mistress †, or to queen Elizabeth, who had both yellow hair; or per-

\* Aminta, att. 2. sc. 1.  
Epith. v. 154.

† See 6. 10. 12. 16. Sonn. 15. and



haps in imitation of the italian poets, who give most of their women tresses of this colour. With regard to the queen, Melvil, a minute and critical observer, informs us, that “ *She delighted to shew her golden-colored hair, wearing a caul and bonnet, as they do in Italy. Her hair was more reddish than yellow, curled in appearance naturally \*.*” In the Pastoral, *April*, we have the following verses.

The red-rose meddled with the white yfere  
In either cheek depeinten lively chere.

This is said of Syrinx, or queen Elizabeth, the daughter of Pan, or Henry VIII. E. K. observes, that Spenser here alludes to the union of the houses of Lancaster and York, the white and red rose: the two families being united in Henry VIII. the queen's father. This was partly meant; but his chief intention was, at the same time, to pay a compliment to the queen's complexion, which was remarkably delicate, though rather inclining to pale. There is a Sonnet of Lord Brooke, to this purpose.

Under a throne I saw a virgin fit,  
The red and white rose quarter'd in her face †.

\* Melvil's Memoirs, pag. 49.

† Sonnet 71. pag. 228. Workes, &c. 1633. 4to.

How susceptible this ADMIRER HEROINE was of the most absurd flattery paid to her person, may be seen from many curious proofs, collected by Mr. Walpole \*. The present age sees her charms and her character in their proper colours !

B: iii. c. i. xxxvi.

Of Venus while Adonis was bathing.

And throw into the well sweet rosemaries,  
And fragrant violets and pancies trim,  
And ever with sweet nectar she did sprinkle him.

Thus in his *Prothalamion*,

Then forth they all out of their basketts drew  
Great store of flowres the honour of the field,  
That to the fence did fragrant odours yield ;  
All which upon those goodlie birds they threw,  
And all the waves did strew ;  
That like old Peneus waters they did seeme,  
When down along by Tempe's pleasant shore,  
Scatter'd with flowres thro' Thessaly they streame.

To these we may add,

\* Royal and Noble Authors. ed. 2. Lond. 1759, vol. 1, pag. 141. See mere compliments to the Queen's *beauty*, in the pastoral cited above. She was then forty-five years old. This however was more allowable in a poem.

And

— — — — — And ever as the crew  
About her daunst, sweet flowres that far did smell,  
And fragrant odours they upon her threw.

6. 10. 14.

The circumstance of throwing flowers into the water, is not unlike what Milton says of Sabrina's stream.

— — The shepherds, at their festivals,  
Carol her goodness lowd in rustic layes,  
And throw sweet garland-wreaths into her streame,  
Of pancies, pinks, and gaudy daffadils\*.

Statius introduces Love and the Graces sprinkling Stella and Violantilla, on their wedding-night, with flowers and odours.

— *Nec blandus Amor, nec Gratia cessat,  
Amplexum virides optatæ conjugis artus,  
Floribus innumeris, & olenti spargere thymbrat†.*

And in another place he speaks of Venus pouring the fragrance of Amomum over Earinus in great abundance; a circumstance not much unlike that just mentioned concerning Venus and Adonis.

— — *Hunc multo Paphie saturabat amomo‡.*

\* Comus, v. 848.

† Epithalam. Sylv. b. 1. 2. v. 19.

‡ Com. Earin. Sylv. b. 3. 4. ver. 82.

## B. iii. c. vii. f. xvi.

Of the witches son, who falls in love with Florimel.

Oft from the forrest wildings he did bring,  
 Whose sides empurpled were with smiling red;  
 And oft young birds, which he had taught to sing  
 His mistresse prayfes sweetly caroled:  
 Girlands of flowres sometimes for her faire head  
 He fine would dight; sometimes the squirrel wild  
 He brought to her in bands, &c.

Such presents as these are made by Coridon to  
 Pastorell.

And oft when Coridon unto her brought,  
 Or little sparrows stolen from their nest,  
 Or wanton squirrels in the woods farre sought.

6. 9. 40.

## B. i. c. ix. f. 24.

— — — — — Staring wide  
 With stoney eyes, and hartlesse hollow hewe,  
 Astonisht stood, as one that had espide  
 Infernal furies with their chains untide.

Spenser often expressees fear, or surprize, in this manner.

— — — — — As one affright  
 With hellish fiends, or furies mad uprore. 2. 5. 37.

The

— — — — — The stoney feare  
 Ran to his heart, and all his sense dismayd,  
 Ne thenceforth life, ne courage did appeare,  
 But as a man whom hellish fiends have frayd,  
 Trembling long time he stood. 2. 8. 46.

— — Oft out of her bed she did astart,  
 As one with view of gastly fiends affright. 3. 2. 29.

Ne wist he what to thinke, or to devise,  
 But like as one whom fiends have made afraid,  
 He long astonisht stood; ne ought he said,  
 Ne ought he did; but with fast-fixed eyes  
 He gazed still upon that snowy maid. 5. 3. 18.

From the passages already alleged, and from some others which I shall produce, it will appear, that Spenser particularly excells in painting affright, confusion, and astonishment.

Abeſſa's affright at seeing the Lion and Una.

Full fast she fled, ne ever lookt behind,

\* \* \* \* \*

And home she came, where as her mother blind  
 Sate in eternall night; nought could shee say,  
 But suddaine catching hold, did her dismay,  
 With quaking hands, and other signs of feare;  
 Who full of gastly fright, and cold dismay,  
 Gan shut the dore. — — — 1. 3. 12.

The

The behaviour of Abessa and Corecca, when Kirk-rapine was torn in pieces by the Lion.

His fearful friends weare out the wofull night,  
Ne dare to weepe, nor seeme to understande  
The heavy hap, which on them is alight,  
Afraid lest to themselves the like mishappen might.

I. 3. 20.

DESPAIRE has just perswaded the red-crosse knight  
to kill himself. I. 9. 48.

The knight was much enmoued with his speach,  
That as a sword's point thro' his hart did pearce,  
And in his conscience made a secret breach,  
Well-knowing true all that he did reherse,  
And to his fresh remembrance did reverse  
The ugly hue of his deformed crimes,  
That all his manly powres it did disperse,  
As he were charmed with inchaned rimes,  
That oftentimes he quakt, and fainted oftentimes.

xlix.

In which amazement, when the miscreant  
Perceived him to waver weake and fraile,  
Whiles trembling horror did his conscience dart,  
And hellish anguish did his soule assaile;  
To drive him to despaire, and quite to quaille,  
He shew'd him painted in a table plaine

The

The damned ghosts that do in torments waile,  
 And thousand fiends that do them endlesse paine  
 With fire and brimstone, which for ever shall remaine.

## l.

The fight whereof so throughly him dismaid,  
 That nought but death before his eyes he saw,  
 And ever-burning wrath before him laid,  
 By righteous sentence of th' almighties law ;  
 Then 'gan the villaine him to overawe,  
 And brought unto him swords, ropes poyson, fire,  
 And all that might him to perdition draw,  
 And bade him chuse what death he would desire,  
 For death was due to him, that had provokt gods ire.

## li.

But when as none of them he saw him take,  
 He to him raught a dagger sharpe and keene,  
 And gave it him in hand ; his hand did quake,  
 And tremble like a leaf of aspine greene ;  
 And troubled blood through his pale face was seene  
 To come and goe, with tydings from the hart,  
 As it a running messenger had beene ;  
 At last, resolv'd to work his final smart  
 He lifted up his hand, that back againe did start.

Experience proves, that we paint best, what we  
 have felt most. Spenser's whole life seems to have  
 consisted

consisted of disappointments and distress. These miseries, the warmth of his imagination, and, what was its consequence, his sensibility of temper, contributed to render doubly severe. Unmerited and unpitied indigence ever struggles hardest with true genius ; and a refined taste, for the same reasons that it enhances the pleasures of life, adds uncommon torture to the anxieties of that state, “ in which, says an incomparable moralist, “ Every virtue is obscured, and in which no “ conduct can avoid reproach; a state in which cheer- “ fulness is insensibility, and dejection fullness ; of “ which the hardships are without honour, and the “ labours without reward.”

To these may be added his personage FEAR.

Next him was FEAR all arm'd from top to toe,  
 Yet thought himselfe not safe enough thereby;  
 But fear'd each shadow moving to and fro;  
 And his owne armes when glittering he did spy,  
 Or clashing heard, he fast away did fly,  
 As ashes pale of hew, and wingy-heel'd;  
 And evermore on DANGER fix'd his eye,  
 'Gainst whom he alwaies bent a brazen shield,  
 Which his right hand unarmed fearfully did wield.

3. 12. 12.

Again,

When



When Scudamour those heavy tydings heard  
 His hart was thrild with point of deadly feare,  
 Ne in his face, or blood or life appear'd,  
 But senselesse stood, like to amazed steare  
 That yet of mortal stroke the sound doth beare.

4. 6. 37.

A priest of Isis after having heard the dream of  
 Britomart.

Like to a weake faint-harted man he fared,  
 Through great astonishment of that strange sight;  
 And with long locks upstanding stiffly stared,  
 Like one adawed with some dreadfull spright.

5. 7. 20.

Other instances of this sort might be cited; but  
 these are the most striking.

It is proper to remark, in this place, that Spenser  
 has given three large descriptions, much of the same  
 nature, viz. The Bower of Bliss, 2. 12. The Gar-  
 dens of Adonis, 3. 5. And the Gardens of the Tem-  
 ple of Venus, 4. 10. All which, though in general the  
 same, his invention has diversified with many new  
 circumstances; as it has likewise his Mornings: and  
 perhaps we meet with no poet who has more frequent-  
 ly, or more minutely at the same time, delineated the  
 Morning than Spenser. He has introduced two histo-

rical genealogies of future kings and princes of England, 3. 3. and 2. 10. Besides two or three other shorter sketches of english history. He often repeatedly introduces his allegorical figures, which he sometimes describes with very little variation from his first representation; particularly, DISDAIN, FEAR, ENVY, and DANGER. In this poem we likewise meet with two hells, 1. 5. 31. and 2. 7. 21.

It may not be foreign to the purpose of this section, to lay before the reader some uncommon words and expressions, of which Spenser, by his frequent use, seems particularly fond.

B. ii. c. v. f. xxxii.

That round about him dissolute did PLAY  
Their wanton follies, and light merriment.

Spenser often uses the verb PLAY, in this sense, with an accusative case.

A multitude of babes about her hong,  
PLAYING their sports. — — — 1. 10. 31.

— — — — The fry of children young  
Their wanton sports, and childish mirth did PLAY.  
1. 12. 7.

Then do the salvage beasts begin to PLAY  
Their pleasant friskes. — — — 4. 10. 46.

But

But like to angels PLAYING heavenly toys.

5. 10. 42.

— — PLAYING his childish sport.

5. 1. 6.

How Mutability in them doth PLAY

Her cruel sports. — — —

7. 6. 1.

And in *An Hymne of Love*.

There, with thy daughter Pleasure, they do PLAY

Their hurtless sports. — — —

To these we may add,

— — — — — Did SPORT

Their spotlesse pleasure, and sweet love's content.

4. 10. 26.

We find PLAY used after this manner in Milton.

— — — — — For nature here

Wanton'd as in her prime, and PLAY'D at will

Her virgin fancies \*. — — —

PLAY is not at present used *arbitrarily* with any accusative case. But perhaps I have refined in some of these instances.

B. i. c. ii. f. xliii.

— — In this misformed house.

\* Par. Lost. 5. v. 295.

Spenser often arbitrarily prefixes MIS to a word, viz. misfeigning, 1. 3. 40. misdiet, 1. 4. 23. misfaymed, 1. 8. 8. misborne, 1. 5. 42. misdoubted, 4. 2. 23. mischallenge, 4. 3. 11. misconceit, and misfare, 4. 6. 2. misregard, 4. 8. 29. mishtought, 4. 8. 58. mistrained, 5. 11. 54. misfell, 5. 5. 10. misdoubtfull, 5. 6. 3. misdight, 5. 7. 37. misdesert, 6. 1. 12. misgotten, 6. 1. 18. miscreated, 2. 7. 42. I have been the more prolix in collecting these instances, in order to justify a very happy conjecture of Dr. Jortin\*, without which it will be difficult to make sense of a passage in our author, viz.

Some like to hounds, some like to apes DISMAYD.

2. 11. 11.

That commentator proposes to read MISMADE, i. e. *ill-shaped*; an alteration which we cannot reject, when we consider the liberties Spenser took in adding MIS to a word. He probably sent it to the press *mismayd*, that it might rhyme more exactly, and that Spenser was very exact in this point, I have before endeavoured to prove, with *assayd*, and *arrayd*; but the compositors were better acquainted with *dismayd*, which they accordingly adopted. Chaucer has many words with MIS prefixed.

\* Remarks, pag. 69.

B. ii. c. iv. f. xlv.

— — — — When Rancour rife  
Kindles revenge, and threats his RUSTIE knife.

So,

— — — [armed] Some with long speares,  
Some RUSTIE knives. — — — 2. 9. 13.

Bitter Despight, with Rancour's RUSTIE knife.

1. 4. 35.

[ A wound ]

In which a RUSTIE knife long time had fixed flood.

1. 9. 36.

And of DANGER.

A net in th'one hand, and a RUSTIE blade

In th'other was. — — — — 3. 12. 11.

The steeds of Night are thus described.

Their RUSTIE bits did champ. ——— 1. 5. 20.

The word RUSTIE seems to have conveyed the idea of somewhat very loathsome and horrible to our author. In *Virgil's Gnat* he applies it to *horror*.

Nor those fame mournfull kingdoms compassed  
With RUSTIE horror. — — —

I will hence take occasion to correct a passage in Chaucer, in his character of the *Reve*.

And

And by his side he bare a RUSTIE blade\*.

I do not perceive the consistency of the Reve's wearing a *rustie* sword ; I should rather be inclined to think that the poet wrote *trustie* blade.

And by his side he bare a TRUSTIE blade.

But this alteration will perhaps be disapproved by those who recollect, that Chaucer, in another passage, has attributed the epithet *rusty*, to the sword of Mars.

And in his hand he had a *rousty* sword †.

B. iii. c. i. f. lxii.

And to her weapon ran ; in mind to GRIDE  
The loathed leachour. — — —

Spenser frequently uses GRIDE, which signifies to pierce. This word, as E. K. remarks in the Pastoral, *Februarie*, is often used by Lidgate, but never once by Chaucer. Spenser was familiarly versed in all our ancient english bards ; but I do not remember that he pays a compliment to any of them, Chaucer excepted †, and the § author of *Pierce Plowman's Visions*.

GRIDE is found in the following passages.

\* Prolog. ver. 620.

† Test. of Cressida. 188.

‡ Passim.

§ Epilogue to the *Æglogues*.

Through

— Through his thigh the mortall steele did GRIDE.

2. 8. 36.

— — Whose love hath GRIDE

My feeble breast. — — 3. 2. 37.

— — An arrow — —

— — — Secretly did glide

Into his heart, which it did sorely GRIDE. 3. 9. 29.

Such was the wound that Scudamour did GRIDE.

4. 6. 1.

All as I were through the body GRIDE\*.

Therewith my soul was sharply GRIDE †.

— — A serpent — — —

With brandisht tongue the emptie ayre did GRIDE ‡.

Milton probably adopted this old word from our author.

The GRIDING sword with discontinuous wound

Pas'd through him §. — —

B. ii. c. iii. f. xxv.

That was ambition, rash desire to STIE.

The lexicographers inform us, that STIE signifies to *soar*, to *ascend*; so that the sense of the verse before

\* Februarie. † August. ‡ Virg. *Geat.* § Par. *Lost.* 6. 329.

us, is, " That was ambition, which is a rash desire  
" of still ascending upwards."

STIE occurs again often.

Thought with his wings to-STIE above the ground.

I. II. 25.

— A storm — — —  
Long here and there, and round about doth STIE.

— — — — — 4. 9. 33.

— — — Love can higher STIE

Than reason's reach. — — — 13. 2. 36.

That from this lower tract he dar'd to STIE  
Up to the cloudes \*.

Whilst in the smoke she unto heaven did STIE †.

With bolder wing shall dare aloft to STY  
To the last praises of this Faerie Queene ‡.

This word occurs in Chaucer's *Testament of Love*.  
" Ne steys to STEY one is none §." Where it is  
used actively, " to lift one up." Gower has used this  
word in the preter-imperfect tense, but neutrally.

And or Christe went out of this erthe here,

And STIGHED to heaven ||.

\* Muipotmos. † Vis. of Bellay. R. II.

‡ Sonnet to the earl of Essex. § Pag. 480. Urry's edit.

|| John Gower unto the noble K. Henry IV. v. 177. Spenser has himself  
interpreted the word, in his *State of Ireland*, STIE, quasi *stay*, in mounting.



B. i. c. ii. f. iii.

— — — Death is an equall doome  
To good and bad, the common INNE of rest.

INNE for *Habitation*, *Seat*, or *Recess*, is much used by Spenser. In his age this word had not acquired the vulgar idea which it bears in modern language.

The *Bowre of Blisse*.

The worldes sweet INNE from paine and wearisom  
turmoyle. 2. 12. 32.

He shall his dayes with peace bring to his earthly  
INNE. 3. 3. 29.

And where the chanting birds lull'd me asleepe,  
The ghastly owle her grievous INNE doth keepe\*.

INNOLDERS is likewise used for inhabitants.

I do possesse the worlds most regiment,  
And if ye please it into parts divide,  
And every parts INHOLDERS to convent. 7. 7. 17.

B. i. c. xii. f. xxxix.

Driven by FATALL error. — —

That is, “driven by error ordained by the Fates.”

\* December.

VOL. II.

K

Again,

Again,

At last by FATAL course they driven were. 3. 9. 4.

Nor lesse she feared that same FATAL read.

4. 12. 27.

That is, “ that same decree of the Fates.”

Or did his life her FATAL date expire. 2. 8. 24.

That is, “ her date assigned by the Fates.”

— — — — — Either FATAL end,  
Or other mighty cause, us two did hither send.

That is, “ some end which the Fates intend to accomplish.”

FATALIS has sometimes the same signification as Spenser's FATAL.

So Virgil,

FATALEM *Æneam manifesto numine ferri* \*.

And in other places of the *Æneid*.

B. vi. c. vii. f. xix.

The whiles his salvage page that wont be PREST.

PREST is very frequently used by Spenser: in some places it signifies *ready* or *quick*; in others it seems to

\* *Æn.* II. v. 232.

be used adverbially, for *quickly, immediately*. It is plainly the old french word, *Preste*, *quick*, or *nimble*, which sometimes is used adverbially. Dr. Jortin derives it from *præsto adesse*.

— — — — — For what art thou  
That makst thyself his dayes-man to prolong  
The vengeance PREST? — — 2. 8. 28.

That is, “ instant or present vengeance.”

Who him affronting, soone to fight was readie PREST.  
4. 3. 22.

That is, “ ready, quickly.”

In which his work he had fixe servants PREST.  
4. 5. 36.

That is, “ six ready, or nimble servants;” or perhaps  
“ present.”

So hard behind his backe his foe was PREST.  
4. 8. 41.

That is, “ his foe was very near him behind.”

To warn her foe to battell soone be PREST.  
5. 7. 27.

That is, “ be soon ready to fight with her.”

— — — — — Finding there ready PREST  
Sir Arthegall. — — — 5. 8. 8.

That is, “ ready and present ; ready at hand.”

He watcht in close await with weapons PREST.

6. 6. 44.

That is, “ with his weapons ready, prepared.”

It is used in many of these senses by Chaucer.

—— Fame —— ——

Was throughout Troy ifled with prest wings\*.

That is, “ with nimble or ready wings.”

Also these wickid tonguis ben so PREST

To speke us harm †. —— ——

That is, “ so ready to speak, &c.”

Neither was fowle, that commeth of engendrure,

That there ne was PREST in her presence ‡.

That is, “ that was not present before her.”

This word is to be met with in most of our old english poets, particularly Lord Surrey, Wyat, Tuber-ville, &c. Harrington much uses it in his Ariosto §.

\* Troil. and Cr. 4. ver. 661.      † Ibid. 9. v. 785.

‡ Affemble of fowles.

§ See Junii Etymolog. Where also what I have observed of *Endlong*, *Charmes*, *Herse*, *Lair*, *Sty*, may be improved from what is said of *Along*, *Chirme*, *Chirre*, *Hearse*, *Laire*, *Stay*, by the author, and his learned editor Mr. Lye.

Like a SORT of steeres. — — —

SORT occurs perpetually in Spenser, for *flock*, *troop*, *company*, &c.

And like a SORT of bees in clusters swarmed.

That is, “ a swarm.” 5. 4. 36.

But like a SORT of sheepe. — — 5. 4. 44.

That is, “ a flock.”

And all about her altar scattered lay

Great SORTES of lovers. — — 4. 10. 43.

That is, “ a great number, a large assembly of, &c.”

A SORT of shepherd-groomes. — — 6. 9. 5.

That is, “ a company of shepherds.”

A SORT of shepherds sewing of the chace.

That is, “ a company of shepherds hunting.”

It is not unfrequent in Harrington's *Ariosto*. We find it in the *Psalms*, where few perhaps understand its true sense. “ How long will ye imagine mischief  
“ against every man? Ye shall be slain all the *sort*  
“ of

“ of you \*.” i. e. Your whole *company* or multitude, shall be slain. The septuagint render it, Εως πολ' επι-  
 ηθεσθε επ' ανθρωπων ; Φονευσετε ΠΑΝΤΕΣ.

But I forbear proceeding any further in a subject most happily preoccupied, and which will be discussed with so much superior learning and penetration, by a writer who intends shortly to oblige his country with a dictionary of its language†: a work, for which he is unquestionably qualified, as we may judge from a series of essays, in which not only criticism, humour, and morality have appeared with new lustre, but from which the english language has received new grace, spirit, and dignity.

\* Psal. 62. 3.

† This was written just before the publication of Johnson's dictionary. See his *RAMBLER* for the rest.

S E C T.

## S E C T. IX.

*Mr. Upton's Opinion, concerning several passages in this Poem, examined.*

**A**S that part of criticism which consists in rectifying the doubtful readings, and explaining the more obscure passages, of antient authors, necessarily deals much in conjecture ; and as those who are employed in this province are often tempted to deduce their determinations, not from what is, but what seems to be, the truth ; no disquisition affords a greater diversity of sentiments concerning the same thing. It is here that we see the force of mere OPINION, unsupported by demonstration, in its full extent ; while the lucky corrections and illustrations of one commentator, appear improbable and absurd to the more sagacious eyes of another. Under these considerations, I hope the mistakes I may have committed in departing from the sentiments of a learned and ingenious critic \*, will be received with candour and indulgence.

\* None of Mr. Upton's criticisms on our author, but such as occur in his *Letter to G. Wall, &c.* and *Observations on Shakspeare*, are here considered.

A fit false dream that can delude the sleepers' sent.

Mr. Upton proposes to read sleepers SHENT, i. e. sleepers *ill-treated* or *abused*. But I rather think, that we should preserve the common reading, SENT, which is the proper and original spelling of *scent*. *Sent*, says Skinner, which we falsely write *scent*, is derived a *sentiendo* \*. Thus the meaning of this verse is, " A false dream that could deceive or impose upon " the sleeper's perception." So that *sent*, if we consider its *radix*, *sentio*, is here plainly made to signify *perception in general*. *Scent* is often thus spelt in our author.

— At SENT of stranger-guest. — 4. 6. 41.

— Through his perfect SENT. — 3. 7. 22.

— Of sundry SENT and hewe. — 7. 7. 10.

*Scent* is often thus written by Milton, in the genuine editions; and, as Dr. Newton observes, with great propriety.

The season prime for sweetest SENTs and airs †.

\* Thus E. K. in the EPISTLE prefixed to our author's Pastorals.  
 " So Marot, Sanazzari, and also diverse other excellent both italian and  
 " french poets, whose footing this author every where followeth : yet  
 " so as few, but they be well SENTED, can follow him."

† Paradise Lost, 9. 200.



— — — — — The SENT  
Of that alluring fruit \*.

— — — — — Such a SENT I drew  
Of carnage †. —

— With SENT of living carcases †.

I confess that SENT is somewhat harsh in this sense :  
but what will not rhyme oblige the poet to say ?

B. i. c. ii. f. xix.

And at his haughtie helmet making mark,  
So hugely strooke, that it the steele did rive,  
And rent his head ; he tumbling downe ALIVE,  
With bloody mouth his mother earth did kifs,  
Greeting his grave ; his grudging ghost did strive  
With the fraile flesh ; at last it flitted is,  
Whither the foules, &c.

Mr. Upton would alter *alive*, in the third verse, to  
BILIVE; i. e. *immediately*: for, says he, did he tumble  
down *alive* after his head was cleft asunder § ? With-  
out entering into an anatomical disquisition concern-

\* Par. Lost. 9. 587. † Ibid. 10. 267. ‡ Ibid. 10. 277.

§ Such a question reminds one of Burmannus's note on the GEMITU  
of the dying Turnus, in the last verse of the *Æneid*. “ *Illustrat hunc*  
“ GEMITUM R. Titius ; et de illo sono, et RAUCO MURMURE quod  
“ *ex occlusa vocali arteria editur, explicat.*”

ing the possibility of living after such a blow; we may remark, that the poet himself intimates to us, that he fell down *alive*, and did not die till after his fall, in these lines,

— — His *grudging* ghost did strive  
With the fraile flesh; at last it flitted is.

The same commentator would enforce and confirm the justness of this correction, by remarking, that the poet, in these verses, copied from Virgil,

*Procubuit MORIENS, et HUMUM semel ore MOMORDIT.*

Where the word *moriens* doth not imply, that the man who fell down, was dead. I must confess that *alive* is superfluous; but Spenser has run into many other superfluities, on account of his repetition of the same rhyme. Mr. Upton proposes likewise to write Earth [*his mother Earth*] with an initial capital, supposing it a PERSON; however, we had, perhaps, better suppose it a THING: for if we understand it to be a PERSON, what an absurd mixture arises?

— — His mother EARTH did kiss,  
Greeting his GRAVE. — —

GRAVE cannot be referred to *Earth* as a PERSON, but very properly to *Earth* as a THING. However, it must  
be

be confessed, that this is such an absurd mixture as Spenser was very likely to have fallen into; and we have numberless instances of this fault, in his account of the rivers which attended the marriage of Thames and Medway, 4. 11. where god and river, that is, person and thing, are often indiscriminately put, the one for the other.

Horace in one line, affords a concise and apposite exemplification of the fault here imputed to Spenser.

*Sic tauriformis VOLVITUR Aufidus.*

Ovid in the speech of the Earth, forgets the personification, and makes her talk of being PLOUGHED, RAKED, and HARROWED.

— — — *Adunci vulnera aratri,*

*Rastrorumque fero, totoque exerceor anno\*.*

B. xxiii. c. iv. f. i.

And a DRY DROPSIE through his flesh did flow.

How can a Dropsy *flow*, says Mr. Upton, if it be *dry*? He proposes to remove this contradiction by reading *dire* Dropsy, the *dirus Hydrops* of Horace. But it is plain, that *dry Dropsie* is the species of the Dropsy

\* Metam. 2. ver. 286.

so called, the *dry Dropsy* or *Tympanites*; which Spenser has inaccurately confounded with the other species of the Dropsy, and which may not improperly be said to *flow through the flesh*; not considering the inconsistency of making a *dry* thing *flow*. As to Mr. Upton's correction *dire*, I cannot perceive how DIRE could be easily mistaken by the compositors for DRY. Mr. Upton might, with equal propriety, have objected to the following words, *DRY Drops*.

And with *DRY DROPS* congealed in her eye. 2. 1. 49.

By the way, it will be difficult also to determine what Spenser means by *congealed*, which occurs again in the same sense, and on the same occasion,

— — — — In whose faire eye

The crystal humour stood *congealed* round. 3. 5. 29.

But upon supposition that the tears were actually frozen in her eye, we should think *dry* a very odd epithet for ice.

To return: By *DRY Dropsie*, may not the poet also mean, a *Dropsie*, which is the CAUSE of thirst?

B. i. c. iv. f. xlii.

Him little answer'd th' angry elfin knight.

Mr.

Mr. Upton reads,

Him angry — — —

Him angry, says Mr. Upton, means the Paynim, who is said to be *enraged* above,

Pardon the error of *enraged* wight.

S. 41.

But because the Paymin is angry, does it necessarily follow, that the elfin knight should not be so too? He certainly has reason to be *enraged* and *angry* after that insult, which provokes him to throw down his gauntlet, as a challenge. It is surely wrong to alter the text, when there is neither necessity to require, nor authority to support, the correction.

B. i. c. v. f. v.

On th'other side in all mens open view

Dueffa placed is, and on a tree

Sans foy his shield is hang'd with bloody hew,

Both those the lawrell garlands to the victor dew.

Mr. Upton thus reads the last line,

Both those AND TH'lawrel garlands to the victor due.

But surely Dueffa, and Sans foy his shield, are the laurel garlands, that is, the rewards to be given to the conqueror. Laurel garlands are metaphorically  
used

used, and put in apposition with Dueſſa, and Sans foy his ſhield. It may be urged, as another objection to Mr. Upton's alteration, that Spenſer never cuts off the vowel in THE before a conſonant; upon which account I would reject Hughes's reading of the following line.

The Nemæan foreſt 'till th' Amphitryonide. —

7. 7. 36.

That editor reads,

TH' Nemæan — — —

Indeed there was no neceſſity of this eliſion, unleſs Spenſer had written *Nemæean*; for NEMÆAN, with a diphthong, is plainly miſprinted for *Nemean*. NEMEUS occurs often.

In Virgil,

— — *Vaſtum Nemea ſub rupe Leonem* \*.

In Prudentius,

— — *Nemea ſub pelle fovere*

*Concubitus* †. — — —

NEMEA occurs in Statius. “NEMEES *frondentis Alumnus* ‡.” This place was ſometimes called ΝΕΜΕΟΣ,

\* *Æn.* 8. 295. † *Adv. Sym.* 1. 1. ‡ *Sylv. Lib.* 1. 3. v. 6.

and sometimes Νεμεαιος, but never Νημαιος. But if Spenser had really by mistake written *Nemæan*, he would not have scrupled to have made the second syllable, though a diphthong, short; for he frequently violates the accents of proper names, &c.

In another place he writes it thus,

Into the great *Nemean* Lyons grove. 5. 1. 6. Introd.

B. ii. c. v. f. xxii.

— — — — — A flaming fier-brond,  
Which she in Stygian lake, AYE BURNING bright,  
Had kindled. — — —

Mr. Upton, upon supposition that we refer *aye burning* to *Fier-brond*, does not approve of reading *aye-burning*, but *y-burning*. He is unwilling to join *ay* (or *y*) *burning* to *Stygian lake*; for says he, the lake of brimstone burned not *bright*, but only served to make *darkness visible*. I allow, that Milton's idea of this lake was, that it served to make *darkness visible* \*. But might not Spenser's idea of the Stygian lake be different from Milton's?

The poet has given us the same image and allegory in another place.

\* Par. Lost. b. 1. ver. 63.

Firebrand of hell, first kind in Phlegethon  
 By thousand furies. — — — 4. 2. 1.

B. iii. c. ii. f. iii.

But ah ! my rhymes too rude and rugged are,  
 When in so high an object they do lighte,  
 And striving fit to MAKE, I feare do MARRE.

Mr. Upton remarks, that MAKE, in this passage signifies to *versify*, ΠΟΙΕΙΝ, *versus facere*. But there is reason to think, that *make* is here opposed to *marre*, in the same sense as it is in the following lines.

Likewise unequal were her handes twaine,  
 That one did reach the other pusht away,  
 That one did *make*, the other *mard* again. 4. 1. 29.

*Make* and *Marr* were thus used together, as it were proverbially, in our author's age. Thus Harrington, in his *Ariosto*,

In vaine I seeke my duke's love to expound,  
 The more I seeke to *make*, the more I *mard* \*.

Yes, answer'd Guidon, be I *made* or *mard* †.

Ten years would hardly *make* that he would *marr* ‡.

Thus also G. Tuberville, *To the Countess of Warwick*,  
 Ann. 1570.

\* 5. 19.    20. 52.    † 30. 9.

Should



Should *make* or *marre* as she saw cause.

And in these lines from an old translation of Ovid, quoted by the author of the *Arte of English Poesie*.  
Medea of her children.

Was I not able to *make* them I pray you tell,  
And am I not able to *marre* them as well \* ?

Again, in an old bombast play ridiculed by Shakespeare, “ And *make* and *marre* the foolish fates †.” But it is needless to multiply examples ; nor do I believe that the phrase is now quite obsolete in conversation.

The meaning therefore of the lines before us is,  
“ My verses are quite unpolished for so sublime a subject, so that I spoil or destroy, instead of producing  
“ or executing any thing great or perfect.”

In the pastoral JUNE, *make* is manifestly used in the sense *versify* ; and for this we have moreover the testimony of E. K.

The god of shepheards Tityrus is dead,  
Who taught me homely as I can to MAKE.

Again, in *Colin Clouts come home again*.

Besides her peerlesse skill in MAKING well,  
And all the ornaments of wondrous wit.

\* B. 3. c. 19.

† Midn. Dr. S. 1. A. 4.

That is, queen Elizabeth, whom in another place he calls a *PEERLESSE POETESSE* \*.

Again,

And hath he skill to *MAKE* so excellent,  
Yet hath so little skill to bridle love †?

The author of the *Arte of English Poesie* generally uses *MAKER* for *POET*, ΠΟΙΗΤΗΣ, and if we believe Sir J. Harrington, it was that author who first brought this expression, the significancy of which is much commended by Sir P. Sydney, and Jonson, into fashion about the age of queen Elizabeth. “ Nor to dispute  
“ how high and supernatural the name of a *MAKER*  
“ is, so christned in English, by that unknowne god-  
“ father, that this last year save one, viz. 1589, set  
“ forth a booke called the *Arte of English Poesie* ‡.”  
His name is Puttenham.

B. i. c. vii. f. xxxiii.

But all of diamond perfect pure and *cleene*.

Mr. Upton proposes to read *sheene* instead of *CLEENE*. But if this alteration is necessary here, is it not likewise equally so in the following verses?

\* Colin Clout, &c. † Aprill.

‡ Apology for Poesie, before Ariosto.

And

And that bright towre all built of cryftall CLEENE.

I. I. 58.

Again,

From whence the riuer DEE, as *ſilver* CLEENE

His tumbling billows rolls. — — I. 9. 4.

And in *Sonnet* xlv.

Leave lady in your glaſſe of cryſtal CLEENE.

Harrington, in a tranſlation of an epigram of James I\*. on Sir Philip Sydney's death, uſes CLEAN, as an epithet to Venus's *carknet*, i. e. necklace.

She threw away her rings and *carknet* cleene †.

In Chaucer, CLEAN is attributed to ſun-beams.

The golden treſſid Phœbus high on loſte

Thryis had with his *bemis* CLENE ‡,

The ſnowis molte §.

B. v. c. vii. f. xiv.

And ſwearing faith to eyther on his blade.

\* The latin epigram was firſt printed in the Cambridge collection, on Sydney's death ; published by Alexander Nevill. 1578.

† Notes on B. 37. Orl. Fur.

‡ The printed copies read CLERE. But the poet manifeſtly wrote CLENE, to make out the rhyme with *grene*, and *quene* ; and CLENE is the reading in a manuſcript of *Troilus and Creſſida*, formerly belonging to Sir H. Spelman.

§ Tr. and Cr. b. 5. v. 9.

Mr. Upton observes, that we have here an instance of Spenser's learning, and that he makes his knights swear by their swords, agreeably to such a custom practiced among the Goths and Hunns, and related by Jornandes, and Ammianus Marcellinus. But I am inclined to believe, that our author drew this circumstance from books that he was probably much better acquainted with, old romances\*. In MORTE ARTHUR we have frequent instances of knights swearing in this manner. The same ceremony occurs again,

— — — He made him sweare

By his own sword. — — — 6. 2. 43.

See also 6. 7. 13.

In another place, one of the knights swears by his knighthood; an oath which we likewise frequently meet with in romance.

— As he did on his knighthood sweare. 6. 3. 18.

B. ii. c. vi. f. v.

More swift than swallow *SHERES* the liquid *sky*.

\* Mr. Upton, [Letter to G. West, pag. 17. 19.] while he is professedly speaking of Spenser's imitations from the romance writers, by specifying only such *romance writers* as Heliodorus and Sydney, did not appear, at that time, to have had any notion of the *SPEERES* of romances in which Spenser was principally conversant, and which he chiefly copied: I mean the romances of the dark ages, founded on Saracen superstitions, and filled with giants, dwarfs, damsels, and enchanters.

Mr.

Mr. Upton produces the expression of *sheres the liquid sky*, as one of Spenser's latinisms, from *RADIT iter liquidum*; and adds, that Milton has likewise used the same latin metaphor; I suppose the passage hinted at by Mr. Upton, is, where Satan,

— SHAVES with level wings the deep\*.

But *shave* and *shear* are perhaps as different as *rado* and *tondeo*. And *TONDET iter liquidum* would, I believe, be hardly allowed as synonymous to *RADIT iter liquidum*. My opinion is therefore, that Spenser here intended no metaphor, but that he used *SHERE* for *share*, to *cut* or *divide*, as he has manifestly in this instance.

Cymocles sword on Guyons shield yglaunst  
And thereof nigh one quarter SHEARD away.

2. 6. 31.

“*cut away nigh one quarter.*” And in the following instances, for the reason above assigned, we ought to interpret *SHEARE* [*there*] to *cut*, or *divide*.

Which with their finny oars the swelling sea did SHEARE.

3. 4. 33.

And thro' the brackish waves their passage SHEARE.

3. 4. 42.

So Milton, of Michael's sword.

\* Paradise Lost. b. 2. v. 34.

— — — Deep-entering SHAR'D  
All his right fide\*. — —

Again, in the same sense in Spenser.

— — — Each on the other flew  
And shields did SHARE. — — 4. 2. 17.

In *Colin Clout* it is literally used for *divided*.

First into manie partes his streame he SHAR'D.

In the *Ruins of Rome*, for *cut*.

So soone as fates their vital thread had SHORNE,

And in Skelton.

In time of harvest men their corne SHERRE †.

So in Gower.

And manie [herbs] with a *knife* she SHERETH †.

Hence *share* is used substantively, in the same sense.

— A large SHARE it hew'd out of the rest.

1. 2. 18.

Hence too, SHARD, *aliquid divisum, exsectum*, as in POTSHARD, Pl. 2. v. 9. and our author, 6. 1. 37.

\* *Paradise Lost*, b. 6. ver. 326.

† Pag. 121. ed. ut supr.

† *Confessio Amantis*, lib. 5. fol. 105. edit. Berthelette, 1554. fol.

The fragments of earthen ware. *Tile-shard* is a common word in many parts of the kingdom. Shakespeare's SHARD-BORN beetle, means a beetle produced, or generated; among such fragments or broken pieces of refuse stuff; and is a fine stroke of that poet's accurate observation of nature.

## S E C T. X.

### *Of Spenser's Allegorical Character.*

**I**N reading the works of a poet who lived in a remote age, it is necessary that we should look back upon the customs and manners which prevailed in that age. We should endeavour to place ourselves in the writer's situation and circumstances. Hence we shall become better enabled to discover, how his turn of thinking, and manner of composing, were influenced by familiar appearances and established objects, which are utterly different from those with which we are at present surrounded. For want of this caution, too many readers view the knights and damsels, the tournaments and enchantments, of Spenser, with modern eyes; never considering that the encounters of chivalry subsisted

subsisted in our author's age; that romances were then most eagerly and universally studied; and that consequently Spenser, from the fashion of the times, was induced to undertake a recital of chivalrous achievements, and to become, in short, a ROMANTIC Poet.

Spenser, in this respect, copied real manners, no less than Homer. A sensible historian observes, that “Homer copied true natural manners, which, however rough and unclutivated, will always form an agreeable and interesting picture: But the pencil of the english poet [Spenser] was employed in drawing the affectations, and conceits, and fopperies of chivalry \*.” This however, was nothing more than an imitation of real life; as much, at least, as the plain descriptions in Homer, which corresponded to the simplicity of manners then subsisting in Greece. Spenser, in the address of the *Shepherd's Kalendar*, to Sir Philip Sydney, couples his patron's learning with his skill in chivalry; a topic of panegyric, which would sound very odd in a modern dedication, especially before a sett of pastorals. “*To the noble and virtuous gentleman, most worthy of all titles, both of Learning and CHIVALRIE, Master Philip Sydney,*”

\* Hume's Hist. of Engl. Tudor, vol. 2. 1759. p. 739.



Go little booke; thyself present,  
 As child whose parent is unkent,  
 To him that is the president  
 Of nobleneſſe and CHIVALRIE \*.

Nor is it ſufficiently conſidered, that a popular practice of Spenser's age, contributed, in a conſiderable degree, to make him an ALLEGORICAL Poet. We ſhould remember, that in this age, allegory was applied as the ſubject and foundation of public ſhews and ſpectacles, which were exhibited with a magnificence ſuperior to that of former times. The virtues and vices, diſtinguiſhed by their reſpective emblematical types, were frequently perſonified, and repreſented by living actors. Theſe figures bore a chief part in furniſhing what they called PAGEAUNTS † ;

\* Before the *Shepherd's Kalendar*. The GALLANTRIES of civilised chivalry, in particular, were never carried to a higher pitch than in the queen's Court : of which, ſays our author, deſcribing the MANNERS of that court.

Ne any there doth *brave* or *valiant* ſeeme,  
 Unleſs that ſome *gay miſtreſſe* badge be weare.

*Colin Clouts come home.*

† Spenser himſelf wrote a ſett of PAGEAUNTS, which were deſcriptions of theſe feigned representations.

Cervantes, whoſe aim was to expoſe the abuſes of imagination, ſeems to have left us a burleſque on pageantries, which he probably conſidered as an appendage of romance, partaking, in great meaſure, of the ſame chimerical ſpirit. This ridicule was perfectly conſiſtent with the general plan and purpoſe of his comic hiſtory. See the maſque at Chamacho's wedding, where *Cupid*, *Interſt*, *Poetry*, and *Liberality*, are the perſon-

which were then the principal species of entertainment, and were shewn, not only in private, or upon the stage, but very often in the open streets for solemnising public occasions, or celebrating any grand event. As a proof of what is here mentioned, I refer the reader to Hollingshed's \* Description of the SHEW OF MANHOOD AND DESERT, exhibited at Norwich, before queen Elizabeth; and more particularly to that historian's account of a TURNEY † performed by Fulke Grevile, the lords Arundell and Windsor, and Sir Philip Sydney, who are feigned to be the children of DESIRE, attempting to win the FORTRESS OF BEAUTY. In the composition of the last spectacle, no small share of poetical invention appears.

In the mean time, I do not deny that Spenser was, in great measure, tempted by the *Orlando Furioso*, to

ages. A castle is represented, called the *Castle of Discretion*, which *Cupid* attacks with his arrows; but *Interest* throws a purse at it, when it immediately falls to pieces, &c. *D. Quixote*, b. 2. ch. 3. But under due regulation, and proper contrivance, they were a beautiful and useful spectacle.

\* “ And to keep that shew companie; (but yet furre off) stode the  
“ SHEWE OF MANHODE and DESART; as first to be presented: and  
“ that shewe was as well furnished as the other: men all, saving one  
“ boy called BEAUTIE, for which MANHOOD, FAVOUR, and DESART,  
“ did strive, (or should have contended;) but GOOD FORTUNE (as vic-  
“ tor of all conquests) was to come in and overthrow MANHOOD, &c.”

*Hollingshed's Chron.* v. 3. p. 1297.

† Exhibited before the queen at Westminster, *ibid.* p. 1317. et seq.

write

write an allegorical poem. Yet it must still be acknowledged, that Spenser's peculiar mode of allegorising seems to have been dictated by those spectacles, rather than by the fictions of Ariosto. In fact, Ariosto's species of allegory does not so properly consist in impersonating the virtues, vices, and affections of the mind, as in the adumbration of moral doctrine\*, under the actions of men and women. On this plan Spenser's allegories are sometimes formed: as in the first book, where the Red-crosse Knight or a TRUE CHRISTIAN, defeats the wiles of Archimago, or the DEVIL, &c. &c. These indeed are fictitious personages; but he proves himself a much more ingenious allegorist, where his imagination BODIES forth unsubstantial things, TURNS THEM TO SHAPE, and marks out the nature, powers, and effects, of that which is ideal and abstracted, by visible and external symbols; as in his delineations of FEAR, DESPAIR, FANCY,

\* It is observed by Plutarch, that "Allegory is that, in which one thing is *related* and another *understood*." Thus Ariosto RELATES the adventures of Orlando, Rogero, Bradamante, &c. by which is UNDERSTOOD the conquest of the passions, the importance of virtue, and other moral doctrines; on which account we may call the ORLANDO a MORAL poem; but can we call the FAIRY QUEEN, upon the whole, a MORAL POEM? is it not equally an HISTORICAL or POLITICAL poem? For though it be, according to it's author's words, an ALLEGORY or DARK CONCEIT, yet that which is couched or understood under this allegory is the history, and intrigues, of queen Elizabeth's courtiers; which however are introduced with a Moral design.

ENVY, and the like. Ariosto gives us but few symbolical beings of this sort; for a picturesque invention was by no means his talent: while those few which we find in his poem, are seldom drawn with that characteristical fullness, and significant expression, so striking in the fantastic portraits of Spenser. And that Spenser painted these figures in so distinct and animated a style, may we not partly account for it from this cause; That he had been long habituated to the sight of these emblematical personages, visibly decorated with their proper attributes, and actually endued with speech, motion, and life?

As a more convincing argument in favour of this hypothesis, I shall remark, that Spenser expressly denominates his most exquisite groupe of allegorical figures, the MASKE of CUPID\*. Thus, without

\* It is not improbable that Milton in *Il Penseroso*, took his thought of hearing music from the earth, produced by some SPIRIT or GENIUS,

And as I wake, 'sweet music BREATH,

Above, about, or UNDERNEATH - - - -

from some machinery of Inigo Jones, in his MASQUES. Hollinshed mentions something like this, in a very curious DEVISE presented before queen Elizabeth, speaking of the music of some fictitious nymphs; he adds, "which sure had been a noble hearing, and the more melodious for the variety thereof, because it should come secretlie and strangelie out of the earth." Ubi *supr.* p. 1297. It may perhaps be readily admitted, that Milton drew the whole from what had been represented in a masque. This particular artifice, however, was not uncommon  
in

recurring to conjecture, his own words \* evidently demonstrate that he sometimes had representations of this sort in his eye. He tells us moreover, that these figures were,

— — — — — A jolly company,  
In manner of a maske enranged orderly. 3. 12. 5.

In his introduction to this groupe, it is manifest that he drew from another allegoric spectacle of that age, called the DUMB SHEW †, which was wont to be exhibited before every act of a tragedy. ft. 3.

And forth issfewd, as on the ready flore  
Of some theatre, a grave personage,  
That in his hand a branch of laurel bore,  
With comely haveour, and countnance sage,  
Yclad in costly garments, fit for tragicke stage.

in an age which aimed to please by surprise. Sandys tells us, “ In the  
“ garden of the Tuilleries, at Paris, by an artificial device under ground  
“ invented for Musicke, I have known an echo repeate a verse, &c.”

Sandys's *Ovid. Notes*, b. 3. fol. Oxon. 1632. pag. 103.

\* Thus also, in the *Ruines of Time*, he calls his noble allegoric representations of *Empire, Pleasure, Strength*, &c. TRAGICKE PAGEAUNTS.

Before mine eyes *strange sights* presented were  
Like TRAGICKE PAGEAUNTS seeming to appeare.

\* This consisted of dumb actors, who by their dress and action prepared the spectators for the matter and substance of each ensuing act respectively ; as also of much hieroglyphical scenery calculated for the same purpose. See GORDONBUCKE, a tragedy, written by T. Sackville, 1561. lately reprinted by Mr. Spence : JOCASTA, a tragedie, written  
by

Proceeding to the midst he still did stand,  
 As if in mind he somewhat had to say;  
 And to the vulgar beckning with his hand,  
 In sign of silence, as to hear a play,  
 By lively actions he gan bewray  
 Some argument of matter passioned;  
 Which doen, he backe retyred soft away;  
 And passing by, his name discovered,  
 EASE on his robe in golden letters cyphered.

He afterwards styles these figures MASKERS. ft. 6.

The whiles the MASKERS marched forth in trim array.

## vii.

The first was FANCY, like a lovely boy,  
 Of rare aspect. — — — —

by G. Gascoyne and F. Kinwelmarthe, and acted at Graies Inn, 1566:  
 and the introduction to f. 7. act. 3. of Shakespeare's HAMLET.

Beaumont and Fletcher, in their Play, *A Wife for a Month*, act. 2. f. ult. manifestly copy from Spenser's MASKE OF CUPID. A Maske of Cupid is there introduced, in which Cupid appears at the head of his servants or attendants, Fancy, Desire, Delight, Hope, Fear, Distrust, Jealousy, Care, Ire, Poverty, Despair. These are the Personages that attend Cupid in Spenser's Mask. Particularly Cupid says,

----- Then clap high  
 My coloured wings. -----

-So Spenser had represented him.

And clapt on high his coloured winges twaine.

3. 12. 23.

From

From what has been said, I would not have it objected, that I have intended to arraign the powers of our author's invention; or insinuated, that he servilely copied such representations. All I have endeavoured to prove is, that Spenser was not only better qualified to delineate fictions of this sort, because they were the real objects of his sight; but, as all men are influenced by what they see, that he was prompted and induced to delineate them, because he saw them, especially as they were so much the delight of his age.

Instead of entering into a critical examination of Spenser's manner of allegorising, and of the poetical conduct of his allegories, which has been done with an equally judicious and ingenious discernment by Mr. Spence \*, I shall observe, that our author frequently introduces an allegory, under which no meaning is couched; viz. 2. 9. 21. ALMA is the mind, and her CASTLE the body. The tongue is the porter of this castle, the nose the portcullis, and the mouth the porch, about the inside of which are placed twice sixteen warders clad in white, which are the teeth; these ALMA passes by, who rise up, and do obeisance to her. ft. 26. But how can the teeth be said to rise up and bow to the mind? Spenser here forgot, that he

\* Polymet. b. 10. d. 4.



was allegorising, and speaks as if he was describing, without any latent meaning, a real queen, with twice sixteen real warders, who, as such, might, with no impropriety, be said to rise and bow to their queen. Many instances of his confounding allegory with reality, occur through this whole canto, and the two next; particularly, where he is describing the kitchen of this castle, which is the belly, he gives us a formal description of such a kitchen, as was to be seen in his time in castles, and great houses, by no means expressive of the thing intended. Again, the occult meaning of his bringing Scudamore to the house of CARE, 4. 5. 32. clashes with what he had before told us. By this allegory of Scudamore coming to CARE's house, it should be UNDERSTOOD, that "Scudamore, from a happy, passed into a miserable state." For we may reasonably suppose, that before he came to CARE's house, he was unacquainted with CARE; whereas the poet had before represented him as involved in extreme misery. It would be tedious, by an allegation of particular examples, to demonstrate how frequently his allegories are mere descriptions; and that taken in their literal sense, they contain an improper, or no signification. I shall, however, mention one. The BLATANT BEAST is said to break into the monasteries, to rob their chan-

cels,



cels, cast down the desks of the monks, deface the altars, and destroy the images found in their churches. By the **BLATANT BEAST** is understood Scandal, and by the havock just mentioned as effected by it, is implied the suppression of religious houses and popish superstition. But how can this be properly said to have been brought about by scandal? And how could Spenser in particular, with any consistency say this, who was, as appears by his pastorals, a friend to the reformation, as was his heroine Elizabeth?

But there is another capital fault in our author's allegories, which does not immediately fall under the stated rules of criticism. "Painters, says a French writer, ought to employ their allegories in religious pictures, with much greater reserve than in profane pieces. They may, indeed, in such subjects as do not represent the mysteries and miracles of our religion, make use of an allegorical composition, the action whereof shall be expressive of some truth, that cannot be represented otherwise, either in painting or sculpture. I agree therefore to let them draw **FAITH** and **HOPE** supporting a dying person, and **RELIGION** in deep affliction at the feet of a deceased prelate. But I am of opinion, that artists who treat of the miracles and dogmas of our religion, are allowed no kind of allegorical composition. . . .

“ The facts whereon our religion is built, and the  
 “ doctrine it delivers, are subjects in which the  
 “ painter’s imagination has no liberty to sport \*.”  
 The conduct which this author blames, is practised  
 by Spenser, with this difference only; that the painters  
 here condemned are supposed to adapt human allegory  
 to divine mystery, whereas Spenser has mingled di-  
 vine mystery with human allegory. Such a practice  
 as this, tends not only to confound sacred and profane  
 subjects, but to place the licentious sallies of imagi-  
 nation upon a level with the dictates of divine inspi-  
 ration; to debase the truth and dignity of heavenly  
 things, by making Christian allegory ~~subservient~~ sub-  
 servient to the purposes of Romantic fiction.

This fault of our author, through a defect of judge-  
 ment rather than a contempt of religion, has most  
 glaringly committed throughout his whole first book,  
 where the imaginary instruments and expedients of  
 romance, are perpetually interwoven with the my-  
 steries contained in the BOOK OF REVELATIONS.  
 Dueſſa, who is formed upon the idea of a romantic  
 enchantress, is gorgeously arrayed in gold and purple,  
 presented with a triple † crown by the giant Or-

\* Abbe du Bos, *Reflexions*, &c. tom. i. c. xxiv.

† By the triple crown he plainly glances at popery.

Orgoglio, and seated by him on a monstrous seven-headed dragon, (1. 7. 16.) whose tail reaches to the skies, and throws down the stars, (f. 18.) she bearing a golden cup in her hand. (1. 8. 25.) This is the SCARLET WHORE, and the RED DRAGON in the REVELATIONS. “ Behold a great red dragon, “ having seven heads, and ten horns, and seven “ crowns upon his heads ; and his tail drew the third “ part of the stars of heaven, and did cast them to “ earth \*.” Again, “ I saw a woman sit upon a “ scarlet-coloured beast, full of names of blasphemy, “ having seven heads, and ten horns ; and the wo- “ man was arrayed in purple and scarlet colour, and “ decked with gold, and precious stones, and pearls, “ having a golden cup in her hands, full of abomi- “ nation, and filthiness of her fornication †.”

In Orgoglio's castle, which is described as very magnificent, Prince Arthur discovers,

An altar carv'd with cunning imagery,

On which true Christians blood was often spilt,

And holy martyrs often doen to die,

With cruel malice and strong tyranny ;

Whose blessed sprites, from underneath the stone,

To God for vengeance cride continually. 1. 8. 36.

\* Ch. 12. ver. 3. 4. † Ch. 17. ver. 3. 4.

The inspired author of the above-named book mentions the same of what he saw in heaven. “ I saw  
 “ under the altar the souls of them that were slain for  
 “ the word of God, and for the testimony which  
 “ they held ; and they cried with a loud voice, how  
 “ long, O Lord, holy and true, dost thou not  
 “ judge, and avenge our blood on them that dwell  
 “ on earth \* ? ”

A hermit points out to the RED-CROSSE knight the New Jerusalem, (I. 10. 53.) which an angel discovers to St. John, (c. 21. 10. &c.) This prospect is taken, says the poet, from a mountain more lofty than either the mount of Olives or Parnassus. These two comparisons thus impertinently linked together, strongly remind us of the absurdity now spoken of, the mixture of divine truth, and profane invention ; and naturally lead us to reflect on the difference between the oracles uttered from the former, and the fictions of those who dreamed on the latter.

Spenser, in the visionary dominions of Una's father, has planted the TREE OF LIFE, and of KNOWLEDGE : from the first of the trees, he says, a well flowed, whose waters contained a most salutary virtue, and

\* Ch. 6. ver. 9. 10.

which the dragon could not approach. Thus in the same scripture, “ He shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God, and of the lamb. In the midst of the street of it, and on either side of the river, was there the TREE of LIFE \*.” The circumstance, in particular, of the dragon not being able to approach this water, is literally adopted from romance, as has been before observed †. Thus also by the steps and fictions of romance, we are conducted to the death of the dragon who besieged the parents of Una, by which is figured the destruction of the old serpent mentioned in the *Apocalypse*.

The extravagancies of pagan mythology are not improperly introduced into a poem of this sort, as they are acknowledged falsities ; or at best, if expressive of any moral truth, no more than the inventions of men. But the poet that applies the VISIONS of God in such a manner is guilty of an impropriety, which, I fear, amounts to an impiety.

If we take a retrospect of english poetry from the age of Spenser, we shall find, that it principally consisted in visions and allegories ‡. Fancy was a greater

\* Ch. 22. ver. 1. 2.

† Sect. ii. *supra*.

‡ This subject may, probably, be one day considered more at large, in a regular history.

friend to the dark ages, as they are called, than is commonly supposed. Our writers caught this vein from the provencial poets. There are indeed the writings of some english poets now remaining, who wrote before Gower or Chaucer. But these are merely chroniclers in rhyme, and seem to have left us the last dregs of that sort of composition, which was practiced by the British Bards: for instance, the \* Chronicle

\* That laborious antiquary Thomas Hearne, first printed this author, at Oxford, 1724. In his preface, he tells us, p. 10. how he was first tempted to publish this rare piece. " When I first saw a MSS. of this author (which was even when I was a *young under-graduate*) in the Bodleian Library, being one of the *first* MSS. I had ever perused there, I was WONDERFULLY DELIGHTED with it." He afterwards informs us, with no small degree of triumph, p. 84. " As the Acts of the Apostles, that I published from arch-bishop Laud's MSS. is the first entire book that was ever printed in England, in capital letters; so this Chronicle of Robert of Glocester is the first entire book, that was ever printed in this kingdom, (it may be in the whole world) in the manner I have done it, that is; in the black letter, with a mixture of some Saxon characters." In the next page he proceeds to enter into a warm defence of the old black letter. " As it is a reproach to us, that the Saxon language should be so forgot, as to have but few (comparatively speaking) that are able to read it; so 'tis a greater reproach that the black letter, which was the character so much in use in our grandfathers days, should be now, as it were, disused and rejected; especially, when we know the best editions of our English bibles and common prayer (to say nothing of other books) are printed in it." I shall cite one more instance of our antiquary's extreme thirst after antient things, p. 19. " But tho' I have taken so much pleasure in perusing the English bible of the year 1541, yet 'tis nothing equal to that I should take, in turning over that of the year 1539."



of Robert of Glocester, who wrote, according to his account, about the year 1280. The most antient allegorical poem which I have seen in our language, is a manuscript Vision, in the Bodleian library, written in the reign of Edward II. by Adam Davie. It is in the short verse of the old metrical romance. However Gower and Chaucer were justly reputed the first english poets, because they were the first, of any note at least, who introduced INVENTION into our poetry ; the first who MORALISED THEIR SONG, and strove to render virtue more amiable by cloathing her in the veil of fiction. Chaucer, it must be acknowledged, deserves to be placed the first in time of our english poets, on another account ; his admirable artifice in painting the familiar manners, which none before him had ever attempted in the most imperfect degree : and it should be remembered to his immortal honour, that he was the first writer who gave the english nation, in their own language, an idea of HUMOUR. About the same time flourished an allegorical satyrift, the author of PIERS PLOWMAN'S VISIONS \*. To these succeeded Lydgate ; who from his principal performances, the FALL OF PRINCES †,

\* An account of this Poem will be given at large hereafter.

† The book on which it is founded, viz. Boccace de CASIBUS VIRORUM ILLUSTRUM, is a plain historical narrative.

and

and STORY OF THEBES, more properly may be classed among the legendary poets, although the first of these is in great measure a series of visions. But we have of this author two poems, viz. THE TEMPLE OF GLASS, and the DANCE OF DEATH, besides several other pieces, chiefly in manuscript, professedly written in this species. Lydgate has received numberless encomiums from our old english poets, which he merited more from his language than his imagination. Lydgate is an unanimated writer, yet he made considerable improvements in the rude state of English versification; and is perhaps the first of our poets whom common readers can peruse with little hesitation and difficulty. He was followed by Hardyng, who wrote a chronicle in verse, of all the english kings, from Brutus, the favorite subject of the british bards, or poetical genealogists\*, down to the reign of Edward IV. in whose reign he lived. This piece is often commended and quoted by our most learned antiquaries. But the poet is lost in the historian: care in collecting and truth in relating events, are incompatible with the fallies of invention. So frigid and

\* These were the only historians, and their pieces were sung, as I before observed. In the statutes of a college at Oxford, founded about 1386, it is prescribed, that the scholars, on festival days, for their common entertainment in the hall, shall sing *CHRONICA Regum Angliæ*. Coll. Nov. Stat. Rubric. xviii.



prosaic a performance, after such promising improvements, seemed to indicate, that poetry was relapsing into its primitive barbarism ; and that the rudeness of Robert of Glocester, would be soon reinstated in the place of Chaucer's judgement and imagination.

However, in the reign of Henry VII. this interval of darkness was happily removed by Stephen Hawes, a name generally unknown, and not mentioned by any compiler of the lives of english poets. This author was at this period the restorer of invention, which seems to have suffered a gradual degeneracy from the days of Chaucer. He not only revived, but improved, the antient allegoric vein, which Hardyng had almost entirely banished. Instead of that dryness of description, so remarkably disgusting in many of his predecessors, we are by this poet often entertained with the luxuriant effusions of Spenser. Hawes refined Lydgate's versification, and gave it sentiment and imagination: added new graces to the seven-lined stanza which Chaucer and Gower had adopted from the italian ; and, to sum up all, was the first of our poets who decorated invention with perspicuous and harmonious numbers. The title of his principal performance is almost as obscure as his name, viz. " The historie of  
 " **GRAUNDE AMOURE** and **LA BEL PUCEL**, called  
 " the **PASTIME** of **PLEASURE** ; contayning the know-  
 Vol. II. P " ledge

“ ledge of the seven sciences, and the course of man’s  
 “ lyfe in this worlde. Invented by Stephen Hawes,  
 “ groome of kyng Henry the seventh his chamber\*.”  
 Henry VII. is said to have preferred Hawes to this  
 station, chiefly on account of his extraordinary memory,  
 for he could repeat by heart most of the english poets,  
 especially Lydgate †. This reign produced another  
 allegorical poem, entitled the SHIP of FOOLES ‡.  
 It was translated from the high-dutch, and professes  
 to ridicule the vices and absurdities of all ranks of  
 men. The language is tolerably pure : but it has no-  
 thing of the invention and pleasantry which the plan  
 seems to promise ; neither of which, however, could  
 be expected, if we consider it’s original.

In the reign of Henry VIII. classical literature be-  
 gan to be received and studied in England ; and the  
 writings of the antients were cultivated with true taste  
 and erudition, by Sir Thomas More, Colet, Ascham,

\* In a note after the contents it is said to be written, an. 21. Hen.  
 vii. or 1505. “ Such is the fate of poetry, says Wood, that this book,  
 “ which in the time of Henry VII. and VIII. was taken into the  
 “ hands of all ingenious men, is now thought but worthy of a ballad-  
 “ monger’s stall.” Athen. Oxon. ed. 2. vol. 1. pag. 6. col. 2. It is  
 in Mus. Ashmol. Oxon. Cod. *impress.* A. Wood. He also wrote the  
 TEMPLE of GLASS, Wynd. de Worde, 1500. 4to. and other pieces.

† Wood ubi *supr.* et Bale Script. Brit. cent. 8. num. 58.

‡ Finished 1508.

Leland,

Leland, Cheke, and other illustrious rivals in polished composition. Erasmus was entertained and patronised by the king and nobility ; and the greek language, that inestimable repository of genuine elegance and sublimity, was taught and admired. In this age flourished John Skelton ; who, notwithstanding the great and new lights with which he was surrounded, contributed nothing to what his ancestors had left him : nor do I perceive, that his versification is, in any degree, more refined than that of one of his immediate predecessors, Hawes. Indeed, one would hardly suspect, that he wrote in the same age with his elegant cotemporaries Surrey and Wyat. His best pieces are written in the allegorical manner, and are his *CROWNE* of *LAWRELL*, and *BOWGE* of *COURT*. But the genius of Skelton seems little better qualified for picturesque than satyrical poetry. In the one he wants invention, grace, and dignity ; in the other wit and good manners\*.

I should be guilty of injustice to a nation, which amid a variety of disadvantages, has kept a constant pace with England in the progress of literature, if I

\* Wood informs us, that Skelton, for his satirical abuses of the Dominican monks, incurred the severe censure of Richard Nykke, bishop of Norwich ; and that he was moreover, " guilty of certain crimes, " *AS MOST POETS ARE.*" Ubi supr. vol. I. pag. 23.

neglected to mention, in this general review, two scottish poets who flourished about this period, Sir David Lyndesay, and Sir William Dunbar; the former of which in his *DREAM*, and other pieces, and the latter in his *GOLDEN TERGE*, or *Shield*, appear to have been animated with the noblest spirit of allegoric fiction.

Soon afterwards appeared a series of poems, entitled, the *MIRROR of MAGISTRATES*, formed upon a dramatic \* plan, and capable of admitting some of the the most affecting pathetical strokes. But these pieces, however honoured with the commendation of Sydney,

\* Every Person is introduced speaking. Richard II. is thus introduced in a particular situation: " Suppose you see the corpse of this prince, all to be mangled with blewe wounds, lying pale and wan, all naked, upon the stones, in St. Pauls Church, the people standing round about him, and making his complaynt, in manner following, &c." . . . . . Lydgate's *FALL of PRINCES* gave rise to the *MIRROUR of MAGISTRATES*. In the year 1550, R. Baldwine was requested to continue Lydgate's series of the great Unfortunate; but he chose rather to confine himself entirely to our english story, and began with Robert Tresilian, 1388, and ended with Lord Hastings, 1483. In this work he was assisted by others; and particularly by Thomas Sackville, who wrote the life of the Duke of Buckingham, together with this *INDUCTION*; intending, at the same time, to write all those remarkable lives which occurred from the Conquest to Tresilian, with whom Baldwine originally begun, and to have printed his additional part, together with all that Baldwine, and his friends, had already performed, in one volume, and to have prefixed this *INDUCTION* as a general preface to the whole. But this was never executed. Afterwards another collection appeared under the same title, by W. Higgins, 1587.

The

seem to be little better than a biographical detail \*. There is one poem indeed, among the rest, which exhibits a groupe of imaginary personages, so beautifully drawn, that in all probability, they contributed to direct, at least to stimulate, Spenser's imagination in the construction of the like representations. Thus much may be truly said, that Sackville's INDUCTION approaches nearer to the FAIRY QUEEN in the richness of allegoric description, than any previous or succeeding poem.

After the FAIRY QUEEN, allegory began to decline, and by degrees gave place to a species of po-

The last edition of the whole, with additions, was published by Richard Niccols, 1610. Drayton's Legends are written on this plan; and are therefore added in Niccols's edition.

Mr. Walpole, in his entertaining account of *Royal and Noble Authors*, remarks, that this set of poems gave rise to the fashion of historical plays, particularly to Shakespeare's. vol. 1. pag. 166. ed. 2. But the custom of acting HISTORIES seems to have been very old on our stage. Stowe seems to make them a distinct species of drama; but perhaps improperly. "Of late days, instead of those stage-plays, [at Skinner's Well, 1391, and 1409.] have been used comedies, tragedies, enterludes, and HISTORIES, both *true* and *fained*." Survey of London, edit. 1618. quarto, pag. 144.

\* Bishop Hall, ridicules the *Mirror of Magistrates*, in the following passage of his satires.

Another whose more heavie-hearted faint  
Delights in nought but notes of ruefull plaint,  
Urgeth his melting muse with solemn tears,  
Rhyme of some drearie fates of lucklesse peers.  
Then brings he up some branded wobining ghost,  
To tell how old misfortunes have him tost.

B. 1. l. 5.

etry \*, whose images were of the metaphysical and abstracted kind. This fashion evidently took it's rise from the predominant studies of the times, in which the disquisitions of school divinity, and the perplexed subtilities of philosophic disputation, became the principal pursuits of the learned.

Then UNA FAIR gan drop her PRINCELY MIEN †.

James I. is contemptuously called a PEDANTIC monarch. But surely, nothing could be more serviceable to the interests of learning, at it's infancy, than this supposed foible. “ To stick the doctor's chair into the “ throne,” was to patronise the literature of the times. In a more enlightened age, the same attention to letters, and love of scholars, might have produced proportionable effects on sciences of real utility. This cast of mind in the king, however indulged in some cases to an ostentatious affectation, was at least innocent.

\* Mafon's *MUSÆUS*. But the spirit of chivalry, of which prince Henry was remarkably fond, together with shews and pageantries, still continued, yet in a less degree. Hence G. Wither introduces Britannia thus lamenting the death of prince Henry.

Alas, who now shall grace my Turnaments,  
Or honour me with deeds of Chivalrie ?  
What shall become of all my Merriments,  
My Ceremonies, Showes of Heraldrie,  
And other Rites ? . . . . .

Prince Henries Obseq. Eleg. 31. pag. 368. Lond. 1617.

† See Davies on the IMMORTALITY OF THE SOUL, Lord Brooke's *TREATISE OF HUMAN LEARNING*, Donne's Works, &c.

Allegory,



Allegory, notwithstanding, unexpectedly rekindled some faint sparks of it's native splendor, in the PURPLE ISLAND\* of Fletcher, with whom it almost as soon disappeared : when a poetry succeeded, in which imagination gave way to correctness, sublimity of description to delicacy of sentiment, and majestic imagery to conceit and epigram. Poets began now to be more attentive to words, than to things and objects. The nicer beauties of happy expression were preferred to the daring strokes of great conception. Satire, that bane of the sublime, was imported from France. The muses were debauched at court, and polite life, and familiar manners, became their only themes†.

\* Printed in the year 1633. The principal fault of this poem is, that the author has discovered too much of the anatomist. The *Purple Island*, is the Isle of Man, whose parts and construction the poet has described in an allegorical manner, viz. the bones are the foundation of it, the veins it's brooks, &c. Afterwards the intellectual faculties are represented as persons : but he principally shines where he personifies the passions and evil concupiscencies of the heart, who attack the good qualities of the heart alike personified, which under the conduct of their leader INTELLECT, rout the former. In this poem there is too somewhat of a metaphysical turn. As the whole is supposed to be sung by two shepherds, the poet has found an opportunity of adorning the beginnings and endings of his cantos with some very pleasing pastoral touches. This poem seems to bear some resemblance to the *PSYCOMACHIA* of Prudentius.

† Thus when Voltaire read his *HENRIADE* to Malezieux, that learned man assured him, his work would not be tasted ; for, says he, “ *Les François n' ont pas le tete epique.*” In other words, “ The French have no idea of SOLEMN and SUBLIME poetry ; of FICTION and FABLE : “ the *Satires* of Boileau will be preferred to the best *epic* poem.”

The

The simple dignity of Milton \* was either entirely neglected, or mistaken for bombast and insipidity, by the refined readers of a dissolute age, whose taste and morals were equally vitiated.

From this detail it will appear, that allegorical poetry, through many gradations, at last received its ultimate consummation in the *Fairy Queen*. Under this consideration therefore, I hope what I have here collected on this subject, will not seem too great a deviation from the main subject of the present section ; which I conclude with the just and pertinent sentiments of the Abbè du Bos, on allegorical action. The passage though properly respecting dramatic poets,

\* Even Dryden, blinded by the beauties of versification only, seems not to have had a just idea of Milton's greatness. " It is odd, that in praising Milton, he should insist on these circumstances. " No man " has so copiously translated Homer's Grecisms, and the latin elegancies " of Virgil." By what follows it appears, that he had no notion of Milton's simplicity. " He runs into a FLAT THOUGHT sometimes " for a hundred lines together, but 'tis when he is got into a TRACK, " OF SCRIPTURE." He afterwards strangely misrepresents Milton's reason for writing in blank-verse. " Neither will I justify Milton " for his writing in blank verse ; for whatever causes he alleges for, " the abolishing of rhyme (which I have not now the leisure to examine) " his own particular reason is plainly this, that RHIME WAS NOT HIS " TALENT." Whether rhyme was Milton's talent or not, I shall not enquire, but shall infer from this reason assigned by Dryden, that had Dryden composed the *PARADISE LOST* he would have written it in rhyme, and that consequently, with BURNET, he judged the want of it an imperfection in Milton's poem. See dedication to Dryden's *Juvenal*.

equally



is equally applicable to the action of the Fairy QUEENE. “ It is impossible for a piece, whose subject is an allegorical action, to interest us very much. Those which writers of approved wit and talents have hazarded in this kind, have not succeeded so well as others, where they have been disposed to be less ingenious, and to treat historically their subject.—Our heart requires truth even in fiction itself; and when is presented with an allegorical fiction, it cannot determine itself, if I may be allowed the expression, to enter into the *sentiments* of those chimerical personages. . . . . A theatrical piece, were it to speak only to the *mind*, would never be capable of engaging our attention through the whole performance. We may therefore apply the words of Lactantius upon this occasion.” “ Poetic licence has its bounds, beyond which you are not permitted to carry your fiction. A poet’s art consists in making a good representation of things that might have really happened, and embellishing them with elegant images. TOTUM AUTEM, QUOD REFERAS, FINGERE, ID EST INEPTUM ESSE ET MENDACEM, POTIUS QUAM POETAM \*.”

\* *Reflexions*, tom. 1. c. 25.

## S E C T. XI.

*Containing Miscellaneous Remarks.*

**I**N reading the FAIRY QUEENE, some observations occurred which could not be conveniently referred to the general heads of the foregoing sections; but which, in this, are thrown together without connection, as they occasionally and successively offered themselves.

## B. i. Introduct. f. i.

Fierce warres, and faithfull loves shall MORALIZE my song.

By the word *moralize*, Spenser declares his design of writing an allegorical poem; “though my subject, says he, consists of *fierce wars* and *faithful loves*, yet under these shall be couched moral doctrine, and the precepts of virtue.” Our author, in another place, styles his FAERIE QUEENE, A MORALL LAY, where the shepherd addresses Colin Clout, who represents Spenser.

Whether it were some *Hymne*, or MORALL LAY,  
Or caroll made to please thy loved lass.

And

And bishop Hall, in the *prologue* to his satires, alluding to this poem, hints at the preceptive nature of it in these words ; speaking of the fwords of Elfish Knights,

— — — — Or sheath them new

In misty MORAL types. — — —

And Drayton calls our author, with reference to the morality contained in the FAERIE QUEENE,

— — Grave MORALL Spenser\*. — —

Spenser's poetry is,

Truth severe, by fairy fiction drest †.

As a real poet expresses it ; one who has shewn us that all true genius did not expire with Spenser. Let me add Milton's opinion, who calls our author, " Our sage serious Spenser, whom I dare be known to think, A BETTER TEACHER THAN SCOTUS OR AQUINAS ‡."

B. i. c. i. f. 2.

But of his cheare did seeme too solemne *sad*.

\* To my most dearly loved friend, Henry Reinolds, of poets and poesie.

† Gray's Odes.

‡ A Speech against Unlicensed Printing. Birch's edit, vol. 1. p. 147.

*Sad* did not always imply sorrow, but gravity of countenance and deportment. “ Certaine gentlemen of the privie chamber [of Henry VIII.] were removed for their *lewdnesse*, and then foures *sad* and antient knights put into their places\*.”

B. i. c. i. f. 4.

Under a veile that wimpled was full low.

A veil *plaited*. But the veil and the wimple were two different articles in the dress of a nun. Thus Lydgate, in describing the *Abbesse*, in the *Dauunce of Macchabre*.

And ye my ladie, gentle dame abbesse,  
With your mantles furred large and wide,  
Your *weile*, your *wimple* passing great riches.

One Machabree, a french poet, wrote a description, in verse, of a procession painted on the walls of St. Innocent's cloister, at Paris, called the DANCE OF DEATH. This piece was translated by Lydgate, who tells us in the Prologue, ft. 5.

The which Dauunce at St. Innocent's

Portraied is. — — — —

Stow mentions this DANCE OF DEATH, in his Sur-

\* Stowe's Annals, by Howes, pag. 508.

vey

vey of London, speaking of the cloisters which antiently belonged to St. Paul's church. " About this  
 " cloister was artificially and richly painted the Dance  
 " of Machabray, or DANCE OF DEATH, commonly  
 " called the Dance of Paul's: the like whereof was  
 " painted about St. Innocent's cloyster at Paris: the  
 " metres or poesie of this Daunce were translated out  
 " of French into English by John Lidgate, monk of  
 " Bury, and with the picture of Death leading all  
 " estates, painted round the cloyster\*." This picture is preserved in a wood-cut, prefixed to the poem we are speaking of, in Tottell's edition of Lydgate, 1554; which, I suppose, is an exact representation of what was painted in St. Paul's cloisters. It was from thence engraved by Hollar, in Dugdale's *Monasticon* †. In all probability, this painting at St. Paul's, or that, which was the same, at St. Innocent's, gave Hans Holbein the hint for composing his famous piece, called the DANCE OF DEATH, now to be seen at Basil ‡.

\* Edit. 1599. pag. 264. † Vol. 3. pag. 363.

‡ But Mr. Walpole, in his very curious and judicious *ANECDOTES OF PAINTING IN ENGLAND*, just published, endeavours to prove that Holbein did not paint this picture. vol. 1. pag. 74. However, a poet cotemporary with Holbein, Nicholas Borbonius, has addressed an epigram to Hans Holbein, with this title, "*De MORTE PICTA a Hanso Pictore nobili.*" *Nugæ Poeticæ*, lib. 7. car. 58. Basil. 1540. 12mo. For that, this Hansus, besides his having been the author of a

Mers

It is commonly received, that the wood-cuts, from whence Hollar engraved his exquisite set of prints, entitled the DANCE OF DEATH, were executed by Holbein : but I am apt to think this a mistake, which arose from confounding Holbein's supposed picture, above-mentioned, with these wood-cuts. For it will appear, that Holbein's manner of cutting in wood, is entirely different from that in which these are finished, by comparing them with Holbein's scriptural wood-cuts, inserted in archbishop Cranmer's catechism \*. In the cuts of this catechism there is a simple delicacy of handling, not found in those of the DANCE OF DEATH ; which however have an inimitable expression, and are probably the work of Albert Durer.

*Mors picta*, was no other than Hans Holbein, I presume from another copy of verses in the same collection. lib. 3. car. 8.

Videre qui vult Parrhasium cum Zeuxide,  
Accersat e Britannia  
Hansum Ulbium, et Georgium Riperdium  
Lugduno ab urbe Galliarum.

By the way, I cannot find the name of this G. Riperdus, in any collection of Lives of Painters.

\* CATECHISMUS, *that is to say*, &c. Excud. Gualt. Lyne, 1548, 12mo. *Hans Holbein* is engraved at full length, in the cut at pag. 217. I find also his initials, I. H. on the book at the foot of the altar, in cut, pag. 166. Also on the pedestal of the table, cut, pag. 203. Mr. Walpole, ubi supr. pag. 93. mentions an edition of this book in quarto. The edition I have seen has on the back of the title a wood cut, of Edward VI. presenting the bible to the bishops, and other nobles. It is dedicated to Edward VI. by Cranmer,

I am



I am not ignorant, that Rubens, who had copied this DANCE OF DEATH, recommended them to Sandrart, as the performance of Holbein : of which Sandrart himself informs us. “ *Sic memini, &c.* . . . . I also “ well remember, that in the year 1627, when Paul “ Rubens came to Utrecht to visit Handorft, being “ escorted, both coming from, and returning to Amsterdam, by several artists, as we were in the boat, “ the conversation fell upon Holbein’s book of cuts, “ representing the DANCE OF DEATH; that Rubens “ gave them the highest encomiums, advising me, “ who was then a young man, to set the highest “ value upon them, informing me, at the same “ time, that he, in his youth, had copied them\*. But if Rubens stiled these prints, Holbein’s, in familiar conversation, it was but calling them by the name which the world had given them, and by which they were generally known. Besides, in another place Sandrart evidently confounds these wood-cuts with Holbein’s picture at Basil. “ *Sed in foro, &c.* But in “ the fish-market there [ at Basil ] may be seen his “ [ Holbein’s ] admirable DANCE OF PEASANTS; “ where also, in the same public manner, is shewn “ his DANCE OF DEATH, in which, by a variety

\* Joachim. Sandrart, *Academ. Pict.* part. 2. lib. 3. cap. 7. p. 241.

“ of figures, it is demonstrated, that Death spares  
 “ neither popes, emperors, princes, &c. as may be  
 “ seen in his most elegant wooden cuts, of the same  
 “ work \*.” Now the cuts, of which at present I am  
 speaking, are fifty-three in number, every one of  
 which has an unity, and is entirely detached from  
 the rest; so that, how could they be representations  
 of one picture? But if it be granted, that they were  
 engraved from this picture, which also from their  
 dissimilitude could not be the case, how does it  
 follow they were done by Holbein? Shall we sup-  
 pose, that Holbein did both the picture and the  
 engravings?

The book from which Hollar copied these cuts, is  
 printed at Basil, 1554, and is thus entitled, “ *ICONES*  
 “ *MORTIS, duodecim imaginibus, præter priores, toti-*  
 “ *demque inscriptionibus, præter epigrammata, è gallicis,*  
 “ *a Georgio Æmylio in latinum versa, cumulatae.*” The  
 earliest edition I could meet with, perhaps the first,  
 is one in which the inscriptions, &c. are in italian,  
 printed at Lyons, 1549, with this title, “ *Simolachri,*  
 “ *Historie, &c.*” In this there are not so many cuts,  
 by twelve, as in the last-mentioned edition, and  
 in the preface it is said, that this book had been

\* Ibid. pag. 238. Evelyn is equally mistaken. *Sculptura*, pag. 69.  
 Lond. 1754. 8vo.



printed with french and latin inscriptions, &c. and from the french edition, I suppose, *Æmylius* spoken of before, translated. Spurious editions of these cuts soon afterwards appeared, all which I have seen, viz. at Basil, 1554; at Cologne, 1555; *ibid.* 1556; *ibid.* 1557; *ibid.* 1566; *ibid.* 1567. Might not *Georgius Riperdius* of Lyons, mentioned above, have some hand in these engravings; as they seem to have made their first appearance in that city, about the time he may be supposed, from the evidence of *Borbonius*, to have lived there?

I cannot close this subject more properly, than by remarking, that *Spenfer* alludes to some of these representations, which, in his age, were fashionable and familiar.

All musicke sleepes, where DEATH DOTH LEAD THE  
DAUNCE. NOVEMBER.

B. i. c. i. f. vii.

Of a grove,

Not perceable with power of any starre.

It was an antient superstition, that stars had a malign influence on trees. Hence *Milton* in *Arcades*.

Under the shady roof  
Of branching elm *star-proof*.

And in the same poem.

And heal the harme of thwarting thunder blue,  
Or what the crosse *dire-looking* planet smites.

Where *dire-looking* is from the astrological term, *malign aspect*.

B. i. c. i. f. xv.

Of the young ones of ERROR.

Into her mouth they crept, and fudaine all were gone.

This circumstance is not purely the poet's invention. It is reported of adders by many naturalists. This I mention, to shew that Milton, who is supposed, in his *SIN AND DEATH*, to have copied the like thought from this passage of Spenser, might borrow it from nature herself.

B. i. c. i. f. xvi.

For light she hated as the deadliest *bale*.

*Bale* is here used literally for *poison*, its genuine signification.

B. i. c. i. f. xviii.

Some circumstances in the Red-crosse Knight's  
combat

combat with ERROUR, are drawn from St. George's combat with the serpent, in the Black Castle \*.

B. i. c. i. f. xlv.

And made a lady of that other spright,  
And fram'd of liquid ayre her tender parts.

Thus a false Florimel is made of snow, animated with a spright, 3. 8. 5. Pope observes that our author drew the idea of his false Florimel, from that passage in the iliad, where Apollo raises a phantom in the shape of Æneas †, and from the fictitious Turnus of Virgil ‡. But he probably borrowed it more immediately from romance, in which magicians are frequently feigned to dress up some wicked spirit with a counterfeit similitude, to facilitate their purposes of deception. Thus, in the *Seven Champions* §, “ The magician caused by his art, a spirit in the  
“ likeness of a lady, of a marvellous and fair beauty,  
“ to look through an iron grate, who seemed to  
“ lean her faire face upon her white hand very pen-  
“ sively, and distilled from her crystal eyes great  
“ abundance of tears, &c.”

\* Seven Champions, p. 2. c. 8.

† liad. b. 5.

‡ Æneid. b. 10. 637.

§ P. 2. c. 8.

This is a capital machine of romance, and has accordingly been often applied by Cervantes, with infinite humour. The firm belief, that his inveterate persecutor the magician, changed the appearance of every object of his adventures, is the ground-work of all Don Quixote's absurdities. Even Sancho detects this foible of his deluded master, and palms an awkward country wench upon him for his angelic Dulcinea. It is remarkable, there is scarce a humourous circumstance in that inimitable piece of burlesque, but what is founded on this notion.

B. i. c. i. f. xlv.

Her all in white he clad, and over it  
Cast a black stole, most like to seeme for Una fit.

Here is the first discovery of the name of the lady that accompanied the red-crosse knight. Our author's residence in Ireland furnished him with the name UNA, or Oonah. Lloyd observes, that it is there a common woman's name\*. He might at the same time intend to denote by UNA, singular and unparalleled excellence.

B. i. c. ii. f. xi.

In mightie arms he was yclad anon,

\* Archæol.

And silver shield; upon his coward brest  
 A bloudie crosse; and on his craven crest  
 A bunch of haire, &c. — — —

Thus Archimago disguises himself in the accoutrements of the red-crosse knight, who, as we were before told, was

Yclad in mightie armes, and silver shield. i. i. i.

And,

— On his brest a bloodie crosse he bore. f. 2.

B. i. c. v. f. ii.

At last the golden oriental gate  
 Of greatest heaven gan to open faire,  
 And Phœbus, fresh as bridegroom to his mate,  
 Came dauncing forth, shaking his dewy hair.

Spenser, as Dr. Jortin observes, plainly alluded to this text in the Psalms, “ In them hath he set a tabernacle for the sun; which cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant to run his course\*.” But our author has strangely inverted the circumstances. The psalmist alludes to the jewish custom of the bridegroom being conducted from his chamber at midnight, with solemn

\* Psal. 19, 5.

pomp, and preceded by a numerous train of torches. This is the illustration of the admirable Dr. Jackson, a theologist in the reign of James I. and without it the comparison is of no force or propriety. The idea which our author would convey is, that Phœbus came forth fresh and vigorous as a bridegroom, repairing to his bride.

The circumstance of Phœbus “came dauncing forth,” seems to have been copied by Milton, in his elegant *Song on May Morning*.

Now the bright morning-star, dayes harbinger,  
Comes dancing from the east. — —

But probably Milton drew it from an old poem, called, the Cuckow, by \* R. Niccols, 1607, who speaking of the east, says,

From whence the daies bright king came dancing out.

Especially as Milton has two thoughts and expressions in that song, which are likewise literally found in the Cuckow.

Milton calls the morning star

— — Day's harbinger.

\* The same who wrote an addition to the MIRROR of MAGISTRATES, 1610, as I have hinted above.

Niccols terms the cock

— — Daies harbinger.

Milton says of May,

—— Who from her green lap throwes  
The yellow cowslip, &c.

Niccols of May,

And from her fruitfull lap eche day she threw  
The choicest flowres. — —

Milton, I suppose, had been reading this little poem of the CUCKOW, just before he wrote his song, and so perhaps imperceptibly adopted some of it's thoughts and expressions. This observation by no means affects the merit of Milton's original genius. It is matter of curiosity to trace out an original author's track of reading. Thus in the following passage of the *Paradise Lost*.

— — — — Yet unspoil'd  
Guiana, whose great city Geryon's sons  
Call El Dorado\*. — — —

I doubt not, but the poet was induced to make this allusion to the riches and fertility of Guiana, in the

\* *Paradise Lost*, b. 11. p. 409.

words UNSPOIL'D *Guiana*, from the impressiion made upon him by the perusal of Sir Walter Raleigh's book, entitled, " The Discoverie of the large, rich  
 " and bewtifull empyre of *Guiana*, with a relation  
 " of the great and golden citie of *Manoa*, which the  
 " Spaniards call *El Dorado* \*, performed in the year  
 " 1595, by Sir W. Raleigh. London, 1596."

B. i. c. ii. f. xxxv.

Now not a ladie, but a seeming tree.

Thus in the *Seven Champions* †, *Eglantine*, the king's daughter of *Theffaly*, is transformed into a mullberry-tree : of the fruit of which *St. Dennis* eats, and afterwards hears a voice from the tree. This fiction is originally from the classsical story of *Polidorus*.

B. i. c. iii. f. v.

A ramping lion, &c.

A lion here fawns upon *Una*. It is the doctrine of romance, that a lion will offer no injury to a true

\* This city was named *EL DORADO*, by *Martines*, a Spaniard, who first discovered *Manoa*, pag. 13 and 16, of the said book. Another account of this opulent country was published in the year 1613, by *R. Harcourt*; to whom *James I.* granted a patent for settling a plantation there; and afterwards by many others.

† P. i. c. 4.



virgin. Two lions, after this manner, fawn upon Sabra, in the *Seven Champions*, at which, says St. George, “ Now, Sabra, I have by this sufficiently  
 “ proved thy true virginitie : for it is the nature of a  
 “ lion, be he never so furious, not to harme the  
 “ unspotted virgin, but humbly to lay his bristled  
 “ head upon a maiden’s lap \*.”

B. i. c. iv. f. xiv.

Her lords and ladies. — — —

What court does Spenser here intend ? As reflections on the improvements of modern times must be agreeable to modern readers, I cannot forbear transcribing the account which Harrison, a cotemporary writer, has left us concerning the maids of honour, in queen Elizabeth’s court. “ Besides these things,  
 “ I could in like sort set downe the waies and meanes,  
 “ whereby our ancient ladies of the court doo shun  
 “ and avoid idlenesse ; some of them exercising their  
 “ fingers with the needle, others in caule-worke,  
 “ diverse in spinning of filke, some in continual reading,  
 “ either of the holie scriptures, or histories of  
 “ our owne and forrein nations about us, and diverse  
 “ in writing volumes of their owne, and translating  
 “ of other mens into our english and latin toong ;

\* Ibid. c. 11.

“ while the youngest sort, in the meantime, applie  
 “ their lutes, citharnes, pricksong, and all kinds of  
 “ musicke, which they use only for recreation sake,  
 “ when they are free from attendance on the queen’s  
 “ majestie. . . . . How manie of the eldest sort also  
 “ are skillfull in surgerie, and distillation of strong  
 “ waters; besides fundrie other artificial practices,  
 “ pertaining to the ornature and commendation of  
 “ their bodies! . . . . . There is in manner none of  
 “ them, but, when they be at home, can help to  
 “ supply the ordinary want of the kitchen, with a  
 “ number of dishes of their own devising, &c \*.”

B. i. c. iv. f. xiv.

Some frounce their curled haire in courtly guise,  
 Some prunke their ruffles. — — —

According to the fashion of dress which prevailed in the poet’s age.

B. i. c. iv. f. xxxvi.

And underneath their feet all scattred lay  
 Dead sculs and bones of men, — —

Thus again in *Mammon’s Cave*.

And all the ground with sculs was scattered,  
 And dead men’s bones. — — — 2. 7. 30.

\* Description of England, prefixed to Hollingshed’s Chron.

Thus

Thus the champions, when they are betrayed by the necromancer of the Black Castle into an enchanted cave. “ And as they went groping and feeling up  
“ and down, they found that they did tread on no  
“ other things but dead mens bones\*.”

B. i. c. v. f. x.

At last the painim chaunct to cast his eye,  
His suddaine eye flaming with wrathfull fire,  
Upon his brothers shield which hung thereby;  
Therewith redoubled was his raging ire,  
And said, ah wretched sonne of wofull fire,  
Dost thou sit wayling by blacke Stygian lake,  
While here thy shield is hang'd for victors hire?

This beautiful circumstance was probably suggested by one somewhat analagous to it in the *Æneid*.

— — *Infelix humero cum apparuit ingens  
Baltheus, et notis fulserunt cingula bullis  
Pallantis, &c.*

*Ille oculis postquam sævi monumenta doloris  
Exuviasque hausit, furiis accensus, et ira  
Terribilis, tunc hinc, &c.†.”*

But it must be allowed, that Spenser's spirit suffers but little here from the imputation of imitation.

\* Seven Champions, b. 2. c. 8.

† *Æn.* 12, v. 940.

— — — What earthly wit so WARE.

“ *Ware*, so prudent.” This word puts me in mind of a correction, which Mr. Upton has made in Chaucer.

Full fetise was her cloke, as I was WARE\*.

Mr. Upton despairs of sense here; and therefore proposes to read,

Full fetise was her cloke as was *iware*.

That is, “ As handsome as was worn by any woman.”

But the expression, *I was ware*, occurs again in Chaucer.

Betwixt an hulfere, and a wode bende

As *I was ware*, I sawe where laie a man †.

And, I presume, signifies, in both places, *as I was AWARE*, *as I perceived*; and we meet with, *was I ware*, after this manner,

Tho *was I ware* of pleasure anon right ‡.

very frequently; which is the same as, I WAS WARE.

\* Prol. 157.

† Bl. Kn. 129.

‡ Speght's Ed. 2. fol. 234.

B. i. c. vii. f. xxiv.

The which these reliques sad present unto mine eye.

That is, her knight's armor ; which the dwarf brings to her. ft. 19.

B. i. c. ix. f. 35.

## Of DESPAIRE.

His raw-bone cheeks, through penurie and pine  
Were shrunke into his jawes as he did never dine.

xxxvi.

His garment nought but many ragged clouts,  
With thorns together pinn'd and patched were.

Sackville, who next to Spenser, is the most full and expressive painter of allegoric personages, describes his MISERIE after the same manner.

His face was leane, and some deale pin'd away,  
And eke his hands consumed to the bone ;  
But what his bodie was I cannot say,  
For on his carkas rayment had he none,  
Save clouts and patches pieced one by one\*.

But the circumstance of the thorns is new, and strongly picturesque.

\* Induction.

B. i.

B. i. c. ix. f. xix.

— — — A box of diamond sure  
EMBOWD with gold, and gorgeous ornament.

EMBOWD, i. e. “ arched, *arcuatus*, bent like a BOW.” *A box having a vaulted cover of gold.* Spenser, in the *Visions of the world’s vanity*, expresses the curve of the moon by this word.

— — — EMBOWED like the moon.

Harrington, in his *Orlando Furioso*, makes use of EMBOWD, to denote the concave appearance of the clouds in the sky.

Ev’n as we see the funne obscurd sometime  
By sudden rising of a mistie cloud,  
Engendred by the vapour-breeding slime,  
And in the middle region there EMBOWD\*.

In the same sense, says Bacon, of *Bow Windows*,  
“ For *Imbowed Windows*, I hold them of good use;  
“ for they be prettie retiring places for conference †.”

Gascoigne in *Jocasta*, a Tragedy, applies EMBOWD to a roof.

The gilded roofes EMBOWD with curious worke ‡.

\* 32. 93.    † ESSAYES, *Of Building*, xlv.    ‡ A. i. f. 2.

That is, vaulted with curious work : and Milton,

— The high, EMBOWED roof  
 With antique pillars massy-proof,  
 And storied windows richly dight,  
 Casting a dim religious light,  
 There let the pealing organ blow  
 To the full-voiced quire below \*.

Impressions made in earliest youth, are ever afterwards most sensibly felt. Milton was probably first affected with, and often indulged the pensive pleasure which the awful solemnity of a gothic church conveys to the mind, and which is here so feelingly described, while he was a school-boy at St. Paul's. The church was then in it's original gothic state, and one of the noblest patterns of that kind of architecture.

B. i. c. x. f. v.

Humilta admits the red-crosse knight into the house of holiness.

— — They passe in stouping lowe ;  
 For straight and narrow was the path which he did shewe.

Drawn from our Saviour's discourse on the mount.  
 " Strait is the gate, and narrow is the way, which  
 " leadeth unto life †."

\* Il Penseroso.

† Matt. eh. 7. v. 14.



B. i. c. x. f. xxviii.

And bitter PENANCE, with an iron whip,  
Was wont him once to DISPLE every day.

By to DISPLE, i. e. to *disciple* or *discipline*, was formerly signified the penitentiary whippings, practised among the monks, so that it is here applied with the greatest propriety. In Fox's *Book of Martyrs* there is an old wood-cut, in which the whipping of an heretic is represented; with this title, "*The DISPLING of John Whitelock.*" DISPLING Friers was a common expression, as it is found in *A Worlde of Wonders*, 1608 \*. Milton uses it with allusion to the same sense. "'Tis only the merry frier in Chaucer can  
" DISPLE them †." *Disciplina* in the spanish language, signifies the scourge which was used by penitents for these very purposes of religious flagellation.

B. i. c. x. f. lxiv.

"Sith to thee is unknowne the cradle of thy brood.

Thus again,

Even from the cradle of his infancy. 5. 1. 5.

Thus also, \* G. Gascoigne to *Lady Bridges*.

\* Pag. 175.

† Of Reformation in England, Birch's Edit. vol. i. pag. 13.

Lo thus was Bridges hurt  
In cradel of her kynd.

And in the *Hymne in Honour of Love*:

The wondrous cradle of thine infancy.

B. i. c. x. f. lv.

From thence a Faerie thee unweeting reft.

Thus St. George, while an infant, is ftolen by an enchantrefs. “ Not many yeares after his nati-  
“ vitie, the fell enchantrefs Kalyb, . . . by charmes  
“ and witchcraft ftole this infant from the carefull  
“ nurfes\*.”

B. i. c. xi. f. liii.

— — Gaping wide,  
He thought at once him to have fwallowd quight,  
And ruſht upon him, &c.

Thus the winged ſerpent, in the Black Caſtle, attacks St. George, “ pretending to have fwallowed  
“ whole this courageous warrior, &c †.

B. i. c. xi. f. liv.

Of the Dragon’s death.

\* Seven Champions, b. i. c. 1.

† Ibid, b. ii. c. 6.

So downe he fell, and forth his life did breath  
That vanisht into smoake, and clowdes swift.

We meet with the same circumstance in Hawes's  
*Pastime of Pleasure*. But it is usual in romance.

B. i. c. xii. f. xxxviii.

To drive away the dull melancholy.

The same verse occurs, and upon the same occasion,  
I. 5. 3.

B. ii. c. i. f. vi.

And knighthood took of good Syr Huon's hand.

There is a romance, called SIR HUON of BORDEAUX, mentioned among other old histories of the same kind, in Laneham's *Letter*, concerning queen Elizabeth's entertainment at Kenelworth-castle, above quoted\*. It is entitled, *The famous Exploits of Syr Hugh of Bordeaux*, and was translated from the french by John Bouchier, Lord Berners, in the reign of Henry VIII. This book passed through three editions. William Copland printed another translation by this nobleman, "ARTHUR OF BRYTAN. *The history of the most noble and valyant knight, Arthur of Lytell Brytayne, translated out of french, &c.*" fol. He also translated Froissart.

\* Vol. i. sect. 2.

B. ii. c. i. f. liii.

The woodes, the nymphes, the bowres my midwives  
were.

The pregnant heroines of romance are often delivered in solitary forests, without assistance; and the child, thus born, generally proves a knight of most extraordinary puissance.

B. ii. c. ii. f. iv.

To shewe how fore BLOOD-GUILTINESSE he hat'th.

We meet with BLOOD-GUILTINESSE again, below.

—With BLOOD-GUILTINESSE to heap offence. f. 30.

Again,

Or that BLOOD-GUILTINESSE or guile them blot.

2. 7. 19.

This is a word which would have been ranked among Spenser's obsolete terms, had it not been accidentally preserved to us in the translation of the Psalms used in our Liturgy, and by that means rendered familiar. " Deliver me from BLOOD-GUILTINESSE, O God†." The same may be said of BLOOD-THIRSTIE.

And high advancing his BLOOD-THIRSTIE BLADE.

1. 8. 16.

† Psal 51. v. 14.

T 2

B. ii.

B. ii. c. ii. f. xxxiv.

—As doth a hidden moth  
The inner garment fret, not th' outer touch,

He seems to have had his eye on that verse in  
the Psalms,

“ Like as it were a moth fretting a garment \*.”

B. ii. c. iii. f. xxix.

Her dainty paps which like young fruit in May  
Now little gan to swell, and being tide,  
Through their thin weed their places only signify.

Dryden, who had a particular fondness for our au-  
thor, and from whom he confesses to have learned his  
art of versification, has copied this passage, in *Cymon*  
and *Iphigenia*.

Her bosom to the view was only bare;  
Where two beginning paps were scarcely spy'd,  
For yet their *places were but signify'd*.

B. ii. c. iii. f. xxxiii.

O goddesse (for such I thee take to bee)  
For neither doth thy face terrestrial shew,  
Nor voice sound mortall, &c. —

\* Psal. 39. v. 12.

Drawn from Æneas's address to his mother; and in the same manner again,

Angell, or goddesse, do I call thee right. 3. 5. 35.

Milton has finely applied this manner of address, originally taken from Ulysses's address to Nauficaa, Odyss. 6. in *Comus*.

— — — Hail foreign wonder!

Whom certain these rough shades did never breed,

Unless the goddesses that in rural shrine

Dwellst here with Pan and Sylvan; by blest song

Forbidding every bleak unkindly fog

To touch the prosperous growth of this tall wood.

This speech is highly agreeable to the character of the flattering and deceitful *Comus*; and the supposition that she was the goddess or genius of the wood, resulting from the situation of the persons, is no less new than proper.

There is another passage in *Comus*, whose subject is not much unlike that of the verses just produced, which probably Milton copied from Euripides, whose tragedies he is known to have studied with uncommon diligence.

Their port was more than human, as they flood;

I took it for a sacry vision

Of

Of some gay creatures of the element,  
That in the colors of the rain-bow live,  
And play i' th' plighted clouds: I was awe-struck,  
And, as I past, I worshipp'd. —

Comus thus describes to the lady her brothers: and after the same manner a shepherd, in *Iphigenia in Tauris*, describes Pylades and Orestes to Iphigenia, the sister of the latter.

Ἐλκυθα δισσὺς εἶδε τις νεανίας  
Βεφορβῶ<sup>ς</sup> ἡμῶν, καπεχωρησεν παλιν,  
Ἀκροῖσι δακτύλοισι πορθμύων ἰχθὺς,  
Ἐλεξε, δ' ὕχ' ὀράει; δαίμονες τινες,  
Θασσυσὶν οἶδε· θεοσεβῆς δ' ἡμῶν τις ὦν  
Ἀνέσχε χεῖρα, καὶ προσευξάτ' εἰσίδων,  
Ὡ πόνηας παῖ Λευκοθεας, &c.  
Δεσπῖα Παλαιμῶν, &c.  
Εἰτ' ἐν ἐπ' ἀκλαῖς θασσεῖον Διοσχορῶ.

*Hic geminos juvenes vidit quidam*  
*Pastor nostrum, & recessit retro*  
*Summis [pedum] relegens vestigium,*  
*Et dixit, non videtis? Dæmones quidam*  
*Sedent isti [hic]: quidam vero de nobis religiosior*  
*Sustulit manus, & adoravit, intuens,*  
*O marinæ Leucotheæ fili. &c.*  
*O Domine Palæmon, &c.*  
*Sive in littore vos sedetis Gemini.*

I shall take this opportunity of pointing out one or two more of Milton's imitations; by which it will farther appear, how well he knew to make a borrowed thought or description his own, by the propriety of the application.

Michael thus speaks of what would happen to paradise in the universal deluge.

— — — Then shall this mount  
Of paradise, by might of waves be mov'd  
Out of his place, push'd by the horned flood,  
With all his verdure spoil'd, and trees adrift,  
Down the great river to the opening gulf;  
And there take root, an island salt and bare,  
The haunt of seals, and orcs, and seaw-mews  
clang.\*

Delos, in Homer's hymn to Apollo, tells Latona, that he is unwilling that Apollo should be born in his island,

Μη ὅποιαν τοπρῶτον ἰδὴ Φαῶς κελισιοιο,  
Νησον ἀλιμνησιν, ἐπεὶ κρηναπηγεῖος εἰμι,  
Ποσσι καταγρεψας, ὡς δ' ἄλος ἐν πελαγέσσιν.

\* Par. Loft, 11, 829. . . . By the way, *clang* occurs in Shakespeare, in Milton's sense,

Have I not in a pitched battle heard  
Loud larums, neighing steeds, and trumpets *clang*?

*Tam. of Shrew*, a. 1. sc. 7.

E,θ'



Ενθ' ἐμε μὲν μέγα Κύμα καὶα κράτος ἄλος αἰεὶ  
 Κλυσσεῖ· ὁ δ' ἄλλην γαίαν ἀφιξέσθαι ἢ κεν ἂν οἱ,  
 Τευξασθαι νεόνις, καὶ ἄλσέα δειδρηνέσθαι.  
 Πελυποδὲς δ' ἐν ἐμοὶ θαλάμας, Φωκαίῃς μελαινάαι  
 Οἰκία ποιεῖσθαι, ἀκηδεά χηλεῖ λαών.

*Ne, cum primum videat lumen solis,  
 Insulam dedecoret, (quoniam asperum solum sum)  
 Pedibus conculcans, Et impellet in maris pelagus.  
 Ubi me quidem magna unda, magna vi abunde semper  
 Inundabit; ille autem ad aliam terram veniet, ubi  
 placuerit ipsi,  
 Constructurus templum, lucosque arboribus densos.  
 Polypodes autem in me thalamos, Phocæque nigræ  
 Domicilia facient, neglecta multitudine hominum.*

In the same book, some of the circumstances in Michael's account of the flood, seem to be drawn from an Ode of Casimir, entitled, *Noë Vaticinium*.

— — — Sea cover'd sea,  
 Sea without shore; and in their palaces,  
 Where luxury late reign'd, sea-monsters whelp'd  
 And stabled. \* ———

Noah is introduced by Casimir, thus describing the effects of the flood.

*Aut ubi turrigeræ potentum  
 Arces Gigantum? queis modo liberi*

\* Ibid 749.

*Festo*

*Festo choreas agmine plaufimus,  
 Delphines insultant plateis,  
 Et vacuas fpaciosa cete  
 Ludunt per aulas, ac thalamos pigrae  
 Preffere Phocæ\*. — — —*

B. ii. c. v. f. vi.

— — The upper marge  
 Of his feven-folded fhield. — —

This feems to be Virgil's,

*Clypei extremos feptemplicis orbes†.*

B. ii. c. v. f. xxxiii.

The SUGRED liquor thro' his melting lips.

SUGRED, to exprefs exceffive fweetnefs, was a frequent epithet with the poets of this age, and with thofe of the ages before it. It answered to the *mellitus* of the romans.

B. ii. c. vi. f. viii.

But to weak *wench* did yeeld his martial might.

Some late editors of Shakefpere have endeavoured to prove, that *wench* did not antiently carry with it the idea of meannefs or infamy. But in this place it

\* Lyricor. b. 4. od. 27. † Æn. 12. 925.

plainly signifies a loose woman ; and in the following passages of Chaucer. January having suspected his wife May's conjugal fidelity, May answers,

I am a *gentlewoman*, and no WENCH \*.

And in the *House of Fame*, *Wench* is coupled with *groom*,

Lord, and ladie, *grome*, and WENCH †.

And in the *Manciple's Tale*.

And for that tother is a pore woman,

And shall be called his WENCHE, or his lemman ‡.

We must allow notwithstanding, that it is used by Douglass without any dishonourable meaning. The following verse of Virgil,

— — *Audetque viris concurrere VIRGO*,

is thus expressed in the scotch *Æneid* :

This WENCHE stoutlye rencounter durst with men.

But I believe it will most commonly be found in the sense given it by Chaucer. In the Bible it is used for a girl, “ And a *wench* told him, &c.”

\* Marchant's Tale, 1719. † Ver. 206. ‡ Ver. 1796.

B. ii. c. vi. f. viii.

— One sweet drop of sensuall delight.

Lucretius, the warmest of the roman poets, has given us this metaphor.

— — Dulcedinis *in cor*  
*Stillavit* gutta \*. — — —

B. ii. c. vi. f. xxviii.

THOU RECREANT knight. — —

RECREANT knight, is a term of romance. Thus in MORTE ARTHUR. “ Then said the knight to  
 “ the king, thou art in my daunger whether me lyst  
 “ to save thee or to sleigh thee; and but thou yeeld  
 “ thee as overcome and RECREANT, thou shalt dye.  
 “ As for death, said king Arthur, welcome be it  
 “ when it cometh; but as to yeeld me to thee as  
 “ RECREANT, &c †.”

B. ii. c. vii. f. iii.

In smith's fire-spetting forge. — —

SPETT seems antiently to have more simply signified  
 DISPERSE, without the low idea which we at present  
 affix to it. Thus Milton, in *Comus*.

\* 4, 1054.

† 1, 21.

— — — When the dragon woom  
Of stygian darkness SPETTS her thickest gloom.

And Drayton, in the *Barons Wars*, of an exhalation,

— — — SPETTETH his lightening forth\*.

B. i. c. viii. f. v.

A description of an angel.

Beside his head there sate a faire young man  
Of wondrous beauty, and of freshest yeares,  
Whose tender bud to blossom new began,  
And flourish faire above his equall peares;  
His snowy front, curled with golden heares,  
Like Phœbus face adorn'd with sunny rayes,  
Divinely shone; and two sharp-winged sheares  
Decked with diverse plumes like painted jayes,  
Were fixed at his backe, to cut his ayerie wayes.

Milton †, in his description of Satan under the form of a stripling-cherub, has highly improved upon Spenser's angel, and Tasso's Gabriel ‡, both which he seems to have had in his eye, as well as in his Raphael §. Many authors, before Milton, have described angels, in which they have insisted only upon the graces of youth and beauty. But it must be grant-

\* E. 2. ff. 35.

† Par. Lost. 3. 636.

‡ C. 1. f. 13.

§ 5. 276.

ed, that our great countryman was the first that ever attempted to give, with becoming majesty, the idea of an ARMED ANGEL. He, probably, received some hints, in this respect, from paintings, which he had seen in Italy; particularly from one by GUIDO, where Michael, clad in celestial panoply, triumphs over Satan chained.

B. ii. c. x. f. vii.

Speaking of Albion,

But farre in land a salvage nation dwelt  
Of hideous giants. — — —

This puts me in mind of Geoffry of Monmouth's account of the original state of Albion. "*Erat tunc nomen insulæ Albion, quæ a nemine nisi a PAUCIS GIGANTIBUS inhabitabatur.*" A few giants in that historian's opinion were but of little consideration.

B. ii. c. xi. f. xviii.

— — — — — Let fly  
Their fluttring arrows thick as flakes of snow.

So Virgil,

— — — — — *Fundunt simul undique tela*  
*Crebra, nivis ritu\*.* — — — —

\* *Æn.* 11. ver. 610.

Thus

Thus again,

— — Arrowes haild so thick. — 5. 4. 38.

And in the same stanza.

— — A sharpe showre of arrowes. —

And above.

For on his shield as thick as stormy show'r  
Their stroakes did raine. — — 2. 8. 35.

Which two last instances are more like Virgil's *ferreus imber*.

B. ii. c. xi. f. xxxv.

— — — Thereby there lay  
An huge great stone which stood upon one end,  
And had not been removed many a day.

\* \* \* \* \*

xxxvi.

'The same he snatcht, and with exceeding sway  
Threw at his foe. — — —

Among other instances of the extraordinary strength exerted by antient heroes in lifting huge stones, as described by the antient poets, I think the following in Apollonius has never been alleged by the commentators. Jason crushes the growing warriors with a prodigious stone.

Λαζίο

Λαζέλο δ' ἐκ πεδίοιο μέγαν περιήγεα πείρον,  
 Δεινον εὐναλίῃ σόλον Ἀρεῶν· ἔ κε μιν ἀνδρες  
 Αἰζήοι πισυρες γαίης ἀπο τύθον αείραν.  
 Τον ῥ' ἀνα χεῖρα λαῶν μαλα τηλοθεν ἐμβάλε μεσσοῖς  
 Αἰξας\*. — — — —

*Arripit e campo magnum et rotundum saxum,  
 Mirum Martis Gradivi discum; non ipsum viri  
 Juvenes quatuor ne paulum quidem terra eleuassent;  
 Id sumptum in manibus valde procul in medios abjecit  
 Infiliens. — — —*

But the more delicate critics ought to remember,  
 that Jason was assisted in this miraculous effort by  
 the enchantments of Medea.

B. ii. c. xii. f. lx.

And in the midst of all a fountaine flood.

Hardly any thing is described with greater pomp  
 and magnificence than artificial fountains in romance.  
 See a glorious one in Ariosto, 42, 91.

Fountains were a common ornament of gardens in  
 Spenser's age; and were often finely decorated with  
 statues, devices, and other costly furniture, like this  
 in the *Bower of Blisse*. I think, they are mentioned,

\* Ἀργον. b. 3. 1364.



as very sumptuous by Hentznerus \*, in the gardens of Nonesuch †. Bacon has left directions about them in his *Essay on Gardens*. “ *Fountains* I intend  
 “ of two natures. For the first, the ornaments of  
 “ images gilt, or of marble, *which are in use*, do well.  
 “ . . . . As for the other kind of *fountaine*, which we  
 “ may call a bathing poole, it may admit much  
 “ curiosity and beauty . . . . As that the bottom be  
 “ finely paved, and with images : the sides likewise,  
 “ and withal embellished with coloured glasse, and  
 “ such things of lustre ; encompassed also with fine  
 “ railes of low statues ‡.” Thus Spenser’s fountain,  
 was,

Of richest Substance that on earth might bee,  
 So pure and shiny, that the silver floode  
 Through every channel one might running see,  
 Most goodly it with pure imagerie  
 Was over-wrought, and shapes of naked boys,  
 Of which some seemd with livelie jollitee  
 To fly about, playing their wanton toyes,  
 Whilst others did themselves embay in liquid joyes.

This fountain falls into an ample laver, or bathing  
 poole, of which,

\* Pauli Hentzneri, J. C. ITINERARIUM, &c. 8vo. Noribergæ,  
 1629. The Tour through England was performed, 1598. It begins  
 pag. 163.

† Pag. 228. See also Camden’s Brit. in SURREY.

‡ ESSAYES. XLVI.

— Through the waves one might the *bottom see*,  
All *pavd* beneath with *jasper*, *shining bright*.

B. ii. c. xii. f. lxxxii.

But one above the rest in speciall  
That had an hog been late, hight Grill by name,  
Repined greatly, and did him miscall,  
That had from human shape him brought to naturall.

Dr. Jortin\* observes, that this fiction is taken from a dialogue in Plutarch, inscribed, ΠΕΡΙ ΤΟΥ ΤΑ ΑΛΟΓΑ ΛΟΓΩ ΧΡΗΣΘΑΙ: where Gryllus, one of the companions of Ulysses, transformed into a hog by Circe, holds a discourse with Ulysses, and refuses to be restored to his human shape.

Not many years before the FAIRY QUEEN was written, viz. 1548, Gelli published his Circe, which is said in the preface to be founded upon the dialogue of Plutarch, mentioned by Jortin. Circe soon became a very popular book, and was translated into english in the year 1557, by one Henry Iden; so that, probably, Spenser had read it; and might be induced to consult that dialogue, from its mention in the preface. “Swinish Grill” is mentioned by Hall†.

\* Remarks, pag. 77.

† SATYRES, sat. 2. b. 2.

## B. iii. c. i. f. xiv.

Save beares, lyons, and buls, which romed them around.

This verse would be improved in its harmony, by reading,

Save lyons, beares, and buls, &c.

As would the following also,

Yet was admired much of fooles, *women*, and boyes.

5. 2. 30.

If we were to read,

Yet was admired much of *women*, fooles, and boyes.

But these corrections are made by the critic, upon a supposition that his author must have infallibly written what was best.

It may be laid down as a general rule, that an alexandrine cannot be harmonious without a full pause after the third foot. For example,

That spear enchanted *was*—which laid thee on the green.

Consequently the sixth syllable must necessarily be a monosyllable, or the last syllable of a word; for we cannot make a full pause in the middle of a word: upon which account such alexandrines as these are necessarily inharmonious.

So

So in his angry *cour—age* fairly pacify'd.

That bore a lyon *pass—ant* in a golden field.

But that he must do *bat—tel* with the sea-nymph's son.

And to her watry *cham—ber* swiftly carry him.

And because a full pause must be made on the last syllable of the third foot, the third foot should never consist of a trochee, for then we should be obliged to lay the greater stress upon the short syllable; as if the third foot was *beauty, courage, greedy, flowry*, or the like.

And it may be further remarked, that an iambus, for the third foot, will make the verse more musical, as the pause will be more strong after a short syllable.

Thus,

Fit to adorn *thē dead*,—and deck the dreary tomb.

That art thus *fouly fled*—from famous enemy.

For the same reason an iambic foot at the end of any english verse, has a good effect: and it is to such a collocation that Dryden's versification owes great part of its harmony.

An alexandrine entirely consisting of iambic feet,

answers precisely to a pure tetrametrical iambic verse of the antients.

Thus,

*The gēntlē Evē āwākes rēfrēshfūll āir's ārcūnd,*

*Equēs sōnāntē vērberābit ūngulā.*

In reading this kind of measure, the antients did not, probably, huddle the syllables together, as we do: but it would be difficult to point out the places at which they made their pauses. Why should the following pure iambic of Sophocles \*,

Ανειμενη μεν ὡς εοικας αυ στεφνη,

be read like mere prose, without any certain pause, or division? And this verse of Anacreon †,

Θελω λεγειν Αλγειδας,

Be read with these rests,

Θελω—λεγειν—Αλγει—δας?

May we not suppose, that the iambic of Sophocles was read with some such divisions as these,

Ανει—μενη—μεν ὡς—εοι—κας αυ—στεφνη?

\* Elect. v. 518.

† Od. i. v. i.

Which

Which are not very unlike those which we make use of in reading the above english alexandrine (or iambic) verse,

The gen—tle Eve—awakes—refresh—full airs—around.

It may be observed, that a latin hexameter is essentially distinguished from a prose sentence, only by being terminated with a dactyle preceding a spondee; upon which account our manner of reading the endings of such hexameters as these,

*Procumbit humi bos,—oceanox,—amica luto sus, &c.*

is probably wrong\*; for according to the modern fashion of pronouncing them, the whole verse doth not differ in sound from an *oratio prosaica*; in contradiction therefore to the reigning practice, we should take care to express the dactyle and spondee thus—*ocean—o nox*; and so of the rest. And that this was the practice of the antients, may be farther inferred from these words of Quintilian, on reading verses, “*Sit lectio virilis, et cum severitate quadam gravis; et non quidem Prosæ similis, quia Carmen est*†.

\* This supposition will be more readily allowed, since Mr. Johnson has indisputably proved, that such monosyllabic terminations were not always intended by their authors as mechanical echoes to the sense, according to an opinion equally chimerical and inveterate.

† Instit. Orat. l. 1. c. 8.

B. iii.

B. iii. c. i. f. lvi.

And every knight, and every gentle squire  
 Gan chuse his dame with *bascio mani* gay.

With *bascio mani*, ital. with kissing her hands: a phrase, perhaps common in our author's age, when italian manners were universally affected.

B. iii. c. i. f. lxii.

— — — Out of her FILED bed.

“ Out of her DEFILED bed.” Shakespeare.

For Bancho's issue have I *fil'd* my mind\*.

B. iii. c. ii. f. xxv.

He bore a crowned little ermilin,  
 That deckt the azure field with her faire POULDRED  
 skin.

That is, with her skin spotted, or *variegated*; in its primary sense, *besprinkled*: this is the genuine spelling of *powdered*, according to the etymology to which Skinner conjectures it to belong, viz. *a pulvere, conspergo pulvere*. We find the substantive POWDER generally spelled thus in old authors.

\* Macbeth, act 3. sc. 2.

Thus

Thus B. Jonson,

And of the POULDER-plot they will talk yet \*.

Spenser again uses the verb in its sense, *besprinkle*,

—— — A crowne

POWDRED with pearle and stone. — — 5. 10. 31.

Thus Sir Philip Sydney, in *Astrophell and Stella* †,

Some one his song in Jove, and Jove's strange tales  
attires,

Border'd with buls and swans, POWDRED with golden  
raine.

Thus Harrington,

—— — A horse of dainty hew

\* \* \* \* \*

His collour py'd, POWDRED with many a spot ‡.

Again, where it may be interpreted, *embroider*.

She dreamt the bafes of her loved knight,  
Which she embroidered blacke the other day,  
With spots of red were POWDRED all in fight §.

Thus also Chaucer,

Full gay was all the ground, and quaint,  
And POWDRED as men had it peint ||.

\* Epig. 92.

† St. 6.

‡ 19. 53.

§ 43. 148.

|| Rom. R. v. 115.



The ground was greene, YPOUDRED with daifye\*.

And, in the following example, it seems to be literally used for *embroidering*.

Aftir a forte the collir and the vente  
 Lyke as armine is made in purfilinge,  
 With grete perlis ful fine and orient,  
 They were couchid all aftir one worching,  
 With diamondes instede of POWDIRING †.

I had not collected all these instances, but with a design of placing an expression of Milton in a proper light.

— — The Galaxy, that milky way,  
 Which nightly as a circling zone thou seest  
 POWDRED with stars ‡. — —

That is, “ The milky way, which every night appears to you, like a circling zone or belt, *besprinkled* “ or *embroidered* with stars.” To the majority of readers, I am persuaded, *powdred with stars* has ever appeared a very mean, or rather ridiculous metaphor. It occurs in Sackville’s *Induction* to the MIRROR OF MAGISTRATES.

Then looking upwards to the heaven’s leames,  
 With night’s bright STARRES THICK-POWDRED  
 every where.

\* Cuckow and Night. v. 63. † Aff. l. 526. ‡ Par. Lost. 7. 579.

That is, *thick-besprinkled*, or *variegated*.

Sandys, in his notes to the CHRISTUS PATIENS of Grotius, speaking of the veil in Solomon's Temple, says, that, " it was POWDERED with cherubims \*." It is an expression of heraldry.

B. iii. c. ii. f. xli.

Sweet love such lewdness bands from his faire company.

TO BAND properly signifies to *join together in a company, to assemble*; as in *The Acts*, " And when it was day, certain of the Jews *banded* together †." Spenser therefore, either for the convenience of the verse, used BANDS for *disbands*; or, what is most probable, the word was written in his copy BANNS, which, according to Junius, is to *forbid by proscription, interdicere*; and from whence the verb to BANISH is derived :

Sweet love such lewdness BANNS from his faire company.

B. iii. c. ii. f. xlvi.

For the faire damself from the holy HERSE  
Her love-sicke heart to other thoughts did steale.

From the *holy herse*, i. e., I suppose, the same as if he had said, from the *holy HERSAL*, which is used afterwards.

\* Act. 4. ver. 296.

† Ch. 23. ver. 12.

— Sad HERSE of his heavy stresse. 3. 11. 18.

So that *holy herse* is here, the rehearse of the prayers in the church-service, at which Britomart is now described as present. HERSE occurs, in the Pastoral of November, as the burden of Colin's song, "O hea-  
"vie HERSE," and, "O happie HERSE," where E. K. interprets HERSE, "*The solemne Obsequie in*  
"*Funerals*".

B. iii. c. iii. f. xiv.

And writing straunge *characters* in the ground.

So Milton, with the same emphasis, in *Comus*.

— — — Reason's mintage

*Charactered* in the face. — —

We have the expression "Joy *charactered* in their  
"face," in an old book, giving a relation of king  
James's progress from Scotland to London, 1603.  
But I am chiefly induced to mention this piece, as it  
has preserved the following curious and singular proof  
of that monarch's military genius. "Amongst which  
"warlike traine, [at Berwicke] as his majestie was  
"very pleasant and gracious, so to shew instance  
"how he *loved* and *respected* the arte militarie, hee  
"made a shot himselfe out of a canon, *so fair*, and  
"with such *signe of experience*, that the most expert  
"gunners

“ gunners there beheld it not without *admiration* : and  
 “ there was none of judgment present, but, without  
 “ *flattery*, gave it just *commendation*. . . . . Of no little  
 “ estimation did the gunners account themselves in,  
 “ after this *kingly shot* \*.”

B. iii. c. iii. f. xxvi.

But sooth he is the sonne of Gorlois.

This is the Gorlois of whom Milton speaks,

*Tum gravidam Arturo, fatali fraude, Iogernen,  
 Mendaces vultus, assumptaque Gorlois arma,  
 Merlini dolus* †. — — —

Geoffrey of Monmouth informs us, that Uther Pendragon fell in love with Igerne, or Iogerne, the wife of Gorlois prince of Cornwall. In the absence of Gorlois, Merlin, by his magic, transformed Uther into the likeness of Gorlois, and one Ulfen into the likeness of Jordan, a familiar friend of Gorlois, himself assuming the figure of one Bricel; by means of which artifice, Uther enjoyed Iogerne, and begot king Arthur ‡. Spenser, in his Epistle to Sir Walter

\* The true Narration of the Entertainment of his Royall Majestie, from the time of his departure from Edenborough, &c. Lond. 1603. Sign. C 3.

† Epitaph. ¶ Damonis. 166.

‡ B. 3. c. 19.

Raleigh, calls *Iogerne*, or *Igerne*, the lady IGRAYNE; and she is so called in MORTE ARTHUR.

B. iii. c. iii. f. liii.

Bardes tell of many women valorous  
Which have full many feates adventurous  
Perform'd in paragone of proudest men:  
The bold Bonduca, whose victorious  
Exploits made Rome to quake, stout Guendolen,  
Renowned Martia, and redoubted Emmelen.

Glauce, with the greatest propriety is here made to allude to the bards, whose \* business it was to sing to the harp the warlike achievements of their countrymen, and who flourished in high perfection, at the time in which our author has supposed the events of the FAERIE QUEENE to have happened. They are introduced, with no less consistency, playing upon their harps, in the hall of the *House of PRIDE*.

— Many bards that to the trembling chord  
Can tune their timely voices cunningly. 1. 5. 3.

The bards were usually employed upon such public occasions, *in hall or bower*, as Milton sings.

\* Leland de Script. Brit. cap. 2.

B. iii. c. v. f. xxxii.

There whether it divine Tobacco were,  
Or Panacea, or Polygony.

Tobacco was, at this time, but newly discovered to the English, and not an ordinary herb, as it is at present. Probably Tobacco is here mentioned, with so much honour, with an intent to pay a compliment to Sir Walter Raleigh, our author's friend and patron, who first introduced and used Tobacco in England, 1584.

It would have been dangerous to have complimented this salutary plant with such a panegyric in the succeeding reign. One of the questions discussed before James I. at Oxford, 1605, was, "*Utrum frequens suffitus NICOTIANÆ EXOTICÆ sit Sanis salutaris?*" The negative was proved, to the great satisfaction of the king\*.

B. iii. c. vii. f. vi.

There in a gloomy hollowe'glen she found  
A little cottage built of stickes and reedes,  
In homely wise, and wall'd with fods around,  
In which a witch did dwell, in loathly weedes,  
And wilfull want, all carelesse of her needes.

\* Rex Platonicus, pag. 82. Oxon. 4to. 1607.

Witches were thought really to exist in the age of Queen Elizabeth, and our author had, probably, been struck with seeing such a cottage as this, in which a witch was supposed to live. Those who have perused Blackwall's *Enquiry into the Life and Writings of Homer*, will be best qualified to judge how much better enabled that poet is to describe, who copies from living objects, than he who describes, in a later age, from tradition.

B. iii. c. vii. f. ix.

Wiping the tears from her SUFFUSED eyes.

So Virgil,

*Tristior, atque oculos lacrymis SUFFUSÂ nitentes\**.

B. iii. c. vii. f. lii.

Her well beseemes that QUEST. — —

QUEST is a term properly belonging to romance, importing the expedition in which the knight is engaged, and which he is obliged to perform. It is a very common word with Spenser.

B. iii. c. viii. f. ii. iv.

The witch shews a part of Florimel's girdle to her son, who, seeing it, thinks her dead. This incident

\* *Æn.* I. v. 221.



is like a passage in the *Seven Champions*. St. George finding, by the light of the moon, the chain which Sabra used to wear about her neck, besmeared with blood, supposes her to have been ravished and slain by the giant of the enchanted tower. “ O discontented sight, said he, here is the chain besmeared in blood, which, at our first acquaintance, I gave her in a stately maske \*.”

B. iii. c viii. f. xxxix.

Sometimes he boasted, that a god he hight  
But she a mortal creature loved best;  
Then he would make himself a mortal wight,  
But then she said she lov'd none but a fairie knight.

xl.

Then like a fairie knight himself he drest.

The use which the poet here makes of Proteus's power of changing his shape, is artful enough; having a novelty founded on propriety.

B. iii. c. x. f. viii.

— Ballads, † VIRELAYES, and verses vaine.

\* B. I. c. 16.

† As the name of G. GASCOIGNE has been frequently mentioned in the course of this work, it may not be, perhaps, improper to give the reader some further knowledge of him. His works were printed An.

1576,



Virelayes are often mentioned by Chaucer, and our old poets. G. Gascoigne, in his Defence of Rhime, gives this account of virelayes. “ There is an old  
 “ kinde of rhyme called VERLAYES, derived, as I  
 “ have redde, of the worde *verde*, which betokeneth

1576, with this title, “ A hundreth fundrie flowres, bounde up in one small poesie; gathered, partly by translation, in the fine and outlandish gardens of Euripides, Ovid, Petrarke, Ariosto, and others; and partly by invention, out of our own fruitfull orchardes in Englande; yielding fundrie sweet favours of tragicall, comicall, and morall discourses, both pleasaunt and profitable to the well-smellyng noses of learned readers.” This was followed by another edition, An. 1587. This author was well esteemed by his cotemporary writers, as appears by their testimonies of him; and it must be confessed, that he has much exceeded all the poets of his age, in smoothness and harmony of versification. Would it not extend this note too far, as a specimen of his talent for love-verses, I would produce his Ode, “ In praise of lady Bridges, now ladie Sandes, on a scar on her forehead,” in which the reader would be surprised to find a delicacy, rarely to be seen in that early state of our poetry.

But the reader will, probably, be still more entertained with some passages in *Jocasta*, a Tragedie, (before-mentioned) written ten years before the poem just quoted, and acted at Gray’s Inn, 1566, in which he will not only perceive the strength and harmony, but likewise the poetical spirit, of Spenser, who did not publish any of his pieces till fourteen years afterwards. The story is taken, and in some measure translated, from the *Phœnissæ* of Euripides; it is written in blank verse, with chorusses, none of which are copied from those in the *Phœnissæ*. Before each Act, according to the practice of that age, the *dumb-show* is introduced. In act 2, a combat is likely to ensue, between Eteocles and Polynices; on which occasion the chorus, consisting of four Theban dames, sings an Ode, which thus begins.

O fierce and furious God! whose harmefull harte  
 Rejoyceth most to shed the giltlesse blood;

Whose

“ *greene*, and *laye*, which betokeneth a *fong*, as if you  
 “ would say GREENE SONGES. But I must tell you  
 “ by the way, that I never redde any verse which I  
 “ saw by authoritie called VERLAY, but one; and  
 “ that was a long discourse in verses of tenne syllables,  
 “ beles, whereof the four first did rhyme acrofs; and

Whose headie will doth all the world subvert,  
 And doth envy the pleasaunt merry moode  
 Of our estate, that erst in quiet stode;  
 Why dost thou thus our harmlesse towne annoy  
 Which mightie Bacchus governed in joye?

Father of warre and death! that dost remove  
 With wrathfull wrecke from wofull mothers breast  
 The trustie pledges of her tender love;  
 So graunt the Gods, that for our final rest,  
 Dame Venus' pleasaunt lookes may charm thee best,  
 Whereby when thou shalt all amazed stand,  
 The sword may fall out of thy trembling hand:

And thou maist prove some other way full well  
 The bloudie prowesse of thy mightie speare,  
 Wherewith thou raifest from the depths of hell,  
 The wrathfull sprites of all the furies there,  
 Who when they wake, doe wander everie where,  
 And never rest to raunge about the coastes,  
 T' enrich their pit with spoile of damned ghostes.

And when thou hast our fields forsaken thus,  
 Let cruell DISCORDE beare thee companie,  
 Engirt with snakes, and serpents venomous,  
 E'en she, that can with red vermillion dye  
 The gladsome greene, that flourish'd pleasantly,  
 And make the greedy ground a drinking cup  
 To sup the blood of murder'd bodies up.

Yet thou return, O Joye, &c. &c.

“ the fyfth did anfwere to the fyrft and thyrde, break-  
 “ ing off there, and fo going on to another termina-  
 “ tion. Of this I could fhew example of imitation,  
 “ in myne owne verſes written to the right honourable  
 “ the lorde Grey of Wilton.” E. G.

“ A ſtrange conceit, a vaine of new delight  
 Twixt weale and woe, 'twixt weale and bitter griefe,  
 Hath pricked foorth my haſtie pen to write  
 This worthleſſe verſe, in hazard of reproofe,  
 And to mine alder-lieveſt lord I muſt indite\*.”

B. iii. c. x. f. xii.

As Hellene when ſhe ſawe aloft appeare  
 The Trojane flames, and reach to heavens hight,  
 Did clap her hands, and joyed at that dolefull fight.

Virgil tells us, that Helen, while Troy was burn-  
 ing, hid herſelf for fear.

*Illa ſibi infeſtos e-verſa ob Pergama Teucros,  
 Et pænas Danaum, et deſerti conjugis iras  
 Permetuens, Trojæ et patriæ communis erynnis,  
 Abdiderat ſeſe, atque aris inviſa ſedebat†.*

Spencer's lines put me in mind of a thought in  
 one of Daniel's ſonnets, which ſeems to be copied  
 by Waller.

\* See CHEVRÆANA, edit. 1700. partie ii. pag. 241.

† Æn. 2. 571.

Who whilst I burne she sings at my soules wracke  
 Looking aloft from turret of her pride;  
 There my soules tyrant joyes her in the sacke  
 Of her owne feat \*. — — —

Daniel here alludes to a circumstance related of Nero; and Waller seems to have imitated Daniel's application of it.

Thus Nero with his harp in hand survey'd  
 His burning Rome, and as it burnt he play'd †.

B. iii. c. x. f. xxxv.

For having filcht her bells, her up he cast  
 To the wide world, and let her fly alone.

Here is a metaphor taken from hawking; a diversion highly fashionable in our author's age, to which he frequently alludes, and from whence he has drawn a very great number of comparisons. The hawk's bells are mentioned afterwards,

Like as an hawke, that feeling herself freed  
 From bells and jesses, which did let her flight.

6. 4. 19.

A knowledge of hunting and falconry was an essential requisite in accomplishing the character of a

knight\*. Of all the knights of the *round table*, Sir Tristram possessed these qualifications in the most eminent degree. Sir Ewaine is mentioned in the romance *Court Mantel*, as one,

Qui tant ama chiens et oiseaux†.

The prize at a jousting in *Morte Arthur* is, “ a faire  
“ maiden, and a *Far-Fawcon* †.” But, in more modern times, the writer of the history of Bayard, describing the dinner which Charles VIII. gave to the duke of Savoy at Lyons, says, “ qu’il y eut plusieurs  
“ propos tenus tant de chiens, d’oiseaux, d’armes,  
“ que d’amours §.”

This sport was unknown to the Romans, and the first use of it is mentioned about the time of Alaric the goth, by Julius Firmicus. It was imported into Europe from the turks, and other eastern nations, where it became chiefly cultivated by the english. It appears in Julian Barnes’s *Booke of Hawkyng*, &c. that there were hawks appropriated to all degrees of people,

\* The very sensible and ingenious author of *Dialogues Moral and Political*, [Lond. 1759. p. 114.] has promised a dissertation on the *Rise and Genius of Chivalry*. Every reader of taste will be greatly disappointed, if he should not be so good as his word.

† La Curne de S. Palaye, tom. 2. p. 62. ‡ B. 3. ch. 20.

§ Edit. Godefroi, ch. 5. p. 18.

from an emperor, down to the holy-water clerk\*. To *carry a hawk fair*, was a principal accomplishment of a young nobleman. Stowe tells us, that “ in “ hunting and hawking many grave citizens [of London] have at this present great delight, and do rather want *leisure*, than good will to follow it†.” This diversion was pursued to such an extravagance in the reign of James I. that Sir Thomas Monton, a famous falconer, was at the charge of a thousand pounds in goshawks, only for one flight‡. One of the claims at the coronation, still kept up, is to present the king, while at dinner, in Westminster-hall, with a pair of falcons.

B. iii. c. xi. INTROD.

Affayes the house of *Busyrane*.

He seems to have drawn this Name from Busiris, the king of Ægypt, famous for his cruelty and inhospitality.

B. iii. c. xi. f. xxv.

Her ample shield she threw before her face;  
And her swords point directing forward right,

\* Printed by Caxton, 1486. cap. ult.

† Survey of London, ed. 1616. pag. 147.

‡ Weldon's Character and Court of king James, 1650. 12mo. pag. 105.

Affaild the flame, the which eftsoones gave place,  
 And did itfelf divide with equal fpace,  
 That through ſhe paſſed. — —

The circumſtance of the fire, mixed with a moſt noiſom ſmoak, which prevents Britomart from entering into the *House of Buſyrane*, is, I think, an obſtacle, which we meet with in the *Seven Champions of Chriſtendom*: And there are many incidents in this achievement of Britomart, parallel to thoſe in the adventure of the Black Caſtle, and the enchanted Fountain.

Milton, who tempered and exalted the extravagance of romance, with the dignity of Homer, has given us a noble image, which like that before us, ſeems to have had it's foundation in ſome deſcription which he had met with in books of chivalry. Satan emerges from the burning lake.

Forthwith upright he rears from off the pool  
 His mighty ſtature; on each hand the flames  
 Driv'n backward ſlope their pointing ſpires, and roll'd  
 In billows, leave i' th' midſt a horrid vale \*.

B. iii. c. xii. l. i.

She heard a ſhrilling trumpet ſound aloud,  
 Signe of nighe battel, or got victory.

\* *Paradiſe Loſt*. b. i. v. 222.

“ After this he heard the sound of drums, and the  
 “ chearfull echoes of brazen trumpets ; by which the  
 “ valiaunt champion expected some honourable pas-  
 “ time, or some great turnament to be at hand\*.”

B. iii. c. xii. f. xli.

He bound that piteous lady prisoner now releast.

Dr. Jortin observes, that Spenser, to the best of his knowledge, never uses verses of six feet, except in the last line of the stanza, and in this place. But he had forgot these instances,

And peril without shoue ; therefore your hardy stroke.

1. 1. 12.

Again,

But whilst his stony heart was toucht with tender ruth.

4. 12. 13.

Again,

Sad death revived with her sweet inspection.

4. 12. 34.

We meet with an alexandrine in the *Samson Agonistes*, which I believe was not left so by the author.

But I god's counsel have not kept, his holy secret  
 Presumptuously have publish'd, &c †.

\* Sev. Champ. b. r. ch. 5.

† 497.



The preceding line is,

The mark of fool set on his front ?

Perhaps we should read,

The mark of fool set on his front ? but I  
God's counsel have not kept, his holy secret  
Presumptuously have publish'd, &c.

To return to the line of this remark.

He bound that piteous lady prisoner now releast.

It is probable that *Prisoner* was absurdly thrown in by the printers ; and as the measure is preserved, so is the sense equally clear, if not more so, without it. A poet who read Spenser with true taste, Mr. James Thomson, had struck it out, and I suppose for this reason, in his Spenser, as superfluous.

B. iv. c. ii. f. ii.

Such musick is wise words with time CONCENTED.

CONCENTED, from the substantive *concent*, which is often repeated in our author.

All which together sung full chearfully  
A lay of loves delight with sweet CONCENT.

3. 12. 5.

And in *Virgil's Gnat*,

But

But the small birds in their wide boughs embowring,  
 Chaunted their fundry tunes with sweet CONCENT\*.

Probably in the *Epithalamion*, where Spenser is speaking of many birds finging together,

So goodly all agree with sweet *consent*,

Instead of *consent*, we should read CONCENT†. Milton uses the word in his poem, at a *Solemn Music*,

That undisturbed song of pure CONCENT  
 Aye sung before the sapphire-colour'd throne.

As it has been restored instead of *content*, upon the best authority, in the late very useful edition of Milton's poetical works.

Our author has *consent* in the *Hymne in Honour of Beautie*.

For love is a celestial harmonie  
 Of likewise harts composd of starres CONCENT.

Almost in the same sense, *consent* should be read CONCENT in this passage of Jonson.

\* The verses in the original are,

At volucres patulis residentes dulcia ramis

Carmina per varios edunt resonantia cantus.

v. 144.

Which I produce, to shew, that the word was dictated to Spenser by CANTUS in the latin.

† Ver. 497.

When lookd the yeare at best,  
 So like a feast?  
 Or were affaires in tune,  
 By all the sphears *consent*, so in the heat of June\*?

B. iv. c. ii. f. xlv.

As she fate carelesse by a crystall flood,  
 Combing her golden locks, as seemd her good: —  
 And unawares upon her laying holde.

Thus Dulcippa is forcibly carried away by the knight of the two heads. “ So sitting down upon a  
 “ green banke under the shaddow of a myrtle tree,  
 “ she pulled a golden cawl from her head, wherein  
 “ her hair was wrapped, and taking out from her  
 “ crystalline breast an ivory comb, she began to  
 “ combe her hair, &c †.” Milton’s image of Ligea, in *Comus*, was drawn, and improved, from some romantic description of this kind.

By faire Ligea’s golden combe,  
 Wherewith she fits on diamond rocks  
 Sleeking her soft alluring locks.

B. iv. c. vii. f. vii.

Is this the faith? — — — —

\* *Epithalamien* on Mr. Weston, &c. † Seven Champ. b. 2. c. 16.

The secret history of this allegory, is evidently the disgrace of Sir Walter Raleigh, for a criminal amour with one of queen Elizabeth's maids of honour. The lady was brought to bed in the court, and Sir Walter was dismissed. The queen's *anger* on this occasion was extremely *natural*. Nothing more strongly characterises the predominant tendency of the queen's mind than the account given by Sir Robert Naunton, of the first appearance and reception of the young lord Mountjoy at court. " He was then much about twenty yeares of age, brown haired, of a sweet face, and of a most neate compofure, tall in his person. The queene was then at White-hall, and at dinner, whither he came to see the fashion of the court ; and the queene had soone found him out, and with a kind of affected favour, asked her carver what he was : He answered he knew him not ; infomuch that an enquiry was made from one to another, who he might be ; 'till at length it was told the queene, he was brother to the lord William Mountjoy. This enquirie, with the eye of her majestie fixed upon him, as she was wont to doe, and to daunt men she knew not, stirred the blood of the young gentleman, infomuch as his colour went and came, which the queene observing, called unto him, and gave him her hand to kisse, encouraging him with gracious words and new lookes : and

so diverting her speech to the lords and ladyes, she said that she no sooner observed him, but she knew there was in him some noble blood, with some other expressions of *pitty* towards his house; and then againe demanding his name, she said, faile you not to come to the court, &c \*.” Was it the Queen or the Woman who thus offered her hand to be kissed, and who thus excited and enjoyed the struggles of bashfulness, in this beautiful and unexperienced youth? I might add, that this triumph over modesty does not discover much delicacy or sensibility.

B. iv. c. iii. f. i.

Speaking of mankind,

That every howre they knocke at deathes gate.

This recalls to my memory a beautiful image of Sackvill, in his *Induction to the Mirror of Magistrates*, concerning the figure of OLD AGE.

His withred fist still knocking at death's dore.

Which perhaps is not more expressive than Chaucer's representation of ELDE, or old age. After telling us that Distress, Sicknes, &c. always abide in her court, and are her senators, he adds,

\* *Fragmenta Regalia*, Quo, 1641. pag. 36. MOUNTJOY.

The day and night her to torment  
 With cruell deth they her present ;  
 And tellen her erlich and late,  
 That Deth stondeth armed at her gate.

*Death's door* was a common phrase in approved authors, and occurs in our translation of the psalms. " They were even hard at death's door \*." It occurs again, 1. 8. 27. 1. 10. 27.

B. iv. c. iii. f. iii.

These warlike champions all in armour-SHINE.

SHINE is likewise used as a substantive in Harrington's *Ariosto*,

— — The SHINE of armour bright †.

And in the psalms. " His lightnings gave SHINE  
 " unto the world ‡."

In Milton's *Comus* we read SHEEN as a substantive, which, as I remember, was generally used as an adjective in our antient poets.

But far above, in spangled SHEEN.

And in the *Ode on Christ's Nativity*,

Thron'd in cælestial SHEEN.

\* Ps. 108. v. 18.

† 37. 15.

‡ Ps. 97. 4.

Also in his *Epitaph on the Marchioness of Winchester*.

With thee there clad in radiant SHEEN.

As Milton is singular in the usage of SHEEN, the word SHEEN used as a substantive in a sonnet supposed by Dr. Birch\* to be written by Milton, ought to be admitted as an internal argument in favour of that hypothesis.

B. iv. c. iv. f. xii.

Against the turnement which is not long.

The same mode of speaking occurs in the verse which is the burthen of the song in the *Prothalamion*.

Against the bridale day which is not long.

i. e. “ approaching, near at hand.”

B. iv. c. viii. f. xxix.

More hard for hungry steed t’ abstaine from pleasant *lare*.

LARE signifies a *bed*. Junius interprets it *cubile cervi*; and the LAIR of a deer, is a term of hunting still known and used. Thus Drayton,

— — — Now when the *hart* doth heare  
The often-bellowing hounds to vent [scent] his secret

LEYRE †.

\* Life of Milton, prefixed to his Prose Works, vol. i.

† Polyolb. Song. 13.

It is used by Milton,

— — — Out of the ground uprose,  
As from his LAIR, the wild beaft, where he wons  
In foreft wild, in thicket, &c\*.

Yet it here feems to be used for *pasture* or *grafs*;  
in which however a *bed* may be made. So again  
below, f. 51.

This giant's fonne that lies there on the LAIRE  
An headleffe heap. — — —

#### B. iv. c. ix. ARG.

The SQUIRE OF LOWE DEGREE releaft  
Pæana takes to wife.

*The Squire of Lo Degree*, is the title of an old romance, mentioned together with Sir Huon of Bordeaux; which, as we remarked before, is fpoken of among a catalogue of antient books, in the letter concerning queen Elizabeth's entertainment at Kenelworth.

It feems to have been a phrafe commonly known and used about this time, by the following fpeech of Fluellen in Shakespeare. “ You called me yefterday

\* Paradife Loft. 7. 457.

“ *Mountain-*



“ *Mountain-squire*; but I will make you to day, a  
 “ *squire of low degree* \*.”

B. iv. c. x. f. vi.

— — — — — Did arise  
 On stately pillours framd after the doricke guise.

Although the roman, or grecian architecture, did not begin to prevail in England till the time of Inigo Jones, yet our communication with the italians, and our imitation of their manners, produced some specimens of that style much earlier. Perhaps the earliest is Somerset-house, in the Strand, built about the year 1549, by the duke of Somerset, uncle to Edward VI. The monument of bishop Gardiner in Winchester cathedral, made in the reign of Mary, about 1555, is decorated with ionic pillars. Spenser's verses here quoted, bear an allusion to some of these fashionable improvements in building, which, at this time, were growing more and more into esteem. Thus also bishop Hall, who wrote about the same time, viz, 1598.

There findest thou some *stately doricke frame*,  
 Or *neat ionicke worke* †. — — —

But these ornaments were often absurdly introduced

\* K. Hen. V. act. 5. sc. 1. † B. 5. f. 2.

into the old gothic style ; as in the magnificent portico of the schools at Oxford, erected about the year 1613, where the builder, in a gothic edifice, has affectedly displayed his universal skill in the modern architecture, by giving us all the five orders together. However, most of the great buildings of queen Elizabeth's reign have a style peculiar to themselves, both in form and finishing ; where, though much of the old gothic is retained, and great part of the new taste is adopted, yet neither predominates ; while both, thus indistinctly blended, compose a fantastic species, hardly reducible to any class or name. One of it's characteristics is the affectation of large and lofty windows ; where, says Bacon, “ you shall have sometimes *faire houses*, “ *so full of glass*, that one cannot tell where to be-  
“ come, to be out of the sun, &c \*.”

After what has been here incidentally said on this subject, it may not be amiss to trace it higher, and to give some observations, on the beginning and progressive state of architecture in England, down to the reign of Henry VIII. A period, in which, or thereabouts, the true gothic style is supposed to have expired.

The normans, at the conquest, introduced arts and civility. The churches, before this, were of

\* ESSAYS, xii.

timber, or otherwise of very mean construction. The conqueror imported a more magnificent, though not a different, plan, and erected several stately churches and castles\*. He built more than thirty monasteries, among which were the noble abbies of Battel and Selby. He granted a charter to Mauritius, bishop of London, for rebuilding St. Paul's church with stone brought out of Normandy. He built the *white* tower, in the Tower of London. The style then used, consisted of round arches, round-headed windows, and round massy pillars, with a sort of regular capital and base, being an adulteration, or a rude imitation, of the genuine grecian or roman manner. This has been named the *Saxon Style*, being the national architecture of our saxon ancestors, before the conquest: for the normans, only extended its proportions, and enlarged its scale. But I suppose, at that time, it was the common architecture of all Europe. Of this style many specimens remain: the transept of Winchester cathedral, built 1080: the two towers of Exeter cathedral, 1112: Christ-church cathedral at Oxford, 1180: the nave of Gloucester cathedral, 1100: with many others. The most com-

\* Videas ubique in villis ecclesias, in vicis et urbibus monasteria, NOVO EDIFICANDI GENERE exurgere." Will. Malmesbur. *Rex Will. I.* De Gest. Reg. Ang. l. 3. p. 57. fol. Lond. 1596. ed. Savil.

plete monuments of it I can at present recollect are, the church of St. Cross near Winchester, built by Henry de Bloys, 1130; and the abbey church at Rumsey, in Hampshire: especially the latter, built by the same princely benefactor. Another evidence of this style, is a circular series of zig-zag sculpture, applied as a facing to porticos and other arches. The style which succeeded to this was not the absolute *Gothic*, or Gothic simply so called, but a sort of *Gothic Saxon*, in which the pure *Saxon* began to receive some tincture of the *Saracen* fashion. In this the massy rotund column became split into a cluster of agglomerated pilasters, preserving a base and capital, as before; and the short round-headed window, was lengthened into a narrow oblong form, with a pointed top, in every respect much in the shape of a lancet; often decorated, in the inside, with slender pillars. These windows we frequently find, three together, the center one being higher than the two lights on each side. This stile commenced about 1200. Another of its marks is a series of small, low, and close arch-work, sometimes with a pointed head, placed on outside fronts, for a finishing; as in the west end of Lincoln and Rochester cathedrals, and in the end of the southern transept of that of Canterbury. In this stile, to mention no more, is Salisbury cathedral. Here we find indeed the point-

ed arch, and the angular, though simple, vaulting ; but still we have not in such edifices of the improved or SAXON *Gothic*, the Ramified Window, one distinguishing characteristic of the absolute *Gothic*\*. It is difficult to define these gradations ; but still harder to explain conjectures of this kind in writing, which require ocular demonstration, and a conversation on the spot, to be clearly proved and illustrated.

The ABSOLUTE GOTHIC, or that which is free from all *Saxon* mixture, began with ramified windows, of an enlarged dimension, divided into several lights, and branched out at the top into a multiplicity of whimsical shapes and compartments, after the year 1300. The crusades had before dictated the pointed arch, which was here still preserved ; but besides the alteration in the windows, fantastic capitals to the columns, and more ornament in the vaulting and other parts, were introduced. Of this fashion the body of Winchester cathedral, built by that munificent encourager of all public works, William of Wykeham, about the year 1390, will afford the justest idea. But a taste for a more ornamental stile, had, for some time before, begun to discover itself. This appears

\* They then seem to have had no idea of a GREAT *Eastern* or *Western* Window.

from the choir of St. Mary's church at Warwick, begun\*, at least, before Wykeham's improvements at Winchester, and remarkable for a freedom and elegance unknown before. That certain refinements in architecture began to grow fashionable early in the reign of Edward III. perhaps before, we learn from Chaucer's description of the structure of his *House of Fame*.

And eke the hall and everie bour,  
Without peeces or joynings,  
But many subtell compassings  
As habenries and pinnacles,  
Imageries and tabernacles,  
I sawe, and full eke of windowes †.

And afterwards,

I needeth not you more to tellen,

\* \* \* \* \*

Of these yates flourishing,  
Ne of compases ne of carvings,  
Ne how the hacking in masonries,  
As corbetts and imageries ‡.

And in an old poem, called *Pierce the Plowman's Greede* §, written perhaps before Chaucer's, where the author is describing an abbey-church.

\* Viz. 1341. finished before 1395. Dugdale's Warwicksh. p. 345.

† B. 3. fol. 267. col. 2. edit. Speght. ‡ Ibid. fol. verso. col. 2.

§ See more of this below.

Than

Than I munte me forth the MINSTRE for to knowen.  
 And awayted a woon, wonderly well ybild;  
 With arches on everich half, and bellyche ycorven  
 With crochetes on corneres, with knottes of gold.  
 Wyd windowes ywrought, ywriten full thicke.

\* \* \* \* \*

Tombes upon tabernacles, tyld opon loft,  
 Houfed in hornes, harde sett abouten  
 Of armed alabaustre. — — — —

These innovations, at length, were most beautifully displayed in the roof of the divinity-school at Oxford, which began to be built, 1427. The university, in their letters to Kempe, Bishop of London, quoted by Wood \*, speak of this edifice as of one of the miracles of the age : They mention, particularly; “ Ornamenta ad naturalis cœli imaginem variis picturis, subtilique artificio, cœlata: valvarum singularissima opera: Turricularum apparatus, &c.” Yet even here, there is nothing of that minute finishing which afterwards appeared : there is still a massiness, though great intricacy and variety. About the same time the collegiate church of Fotheringay in Northamptonshire, was designed ; and we learn from the orders † of Henry VI. delivered to the architect, how

\* Hist. Antiq. Univ. Oxon. lib. 2. pag. 22.

† In Dugdale's Monasticon. vol. 3. pag. 163.



much their notions in architecture were improved. The *ORNAMENTAL Gothic*, at length received its consummation, about 1441\*, in the chapel of the same king's college at Cambridge. Here, strength united with ornament, or substance with elegance, seems to have ceased. Afterwards, what I would call the *FLORID Gothic* arose, the first considerable appearance of which was in the chapel of St. George, at Windsor, begun by Edward IV. about † 1480; and which lastly, was completed in the superb chapel of Henry VII. at Westminster.

The *FLORID Gothic* distinguishes itself by an exuberance of decoration, by roofs where the most delicate fretwork is expressed in stone; and by a certain lightness of finishing, as in the roof of the ‡ choir of Gloucester, where it is thrown, like a web of embroidery, over the old Saxon vaulting. Many monu-

\* It was not finished till some years after: but a description and plan of the intended fabric may be seen in the king's Will. Stowe's Annals, by Howes, 1614. pag. 479. seq.

† Ashmole's Order of the Garter, sect. 2. ch. 4. pag. 136.

‡ About the year 1470. The words of the Inscription on the inside of the arch by which we enter the choir, are remarkable.

Hoc quod DIGESTUM specularis, opusque POLITUM,

Tullii hæc ex onere Seabrooke abbate jubente.

The tower was built at the same time. The lady's chapel soon after, about 1490.

mental



mental shrines, so well calculated on account of the smallness of their plan to admit a multiplicity of delicate ornaments highly finished, afford exquisite specimens of this stile. The most remarkable one I can recollect, is that of bishop Fox, at Winchester; which, before it was stripped of its images and the painted glass \* which filled part of its present open-work, must have been a most beautiful spectacle. How quickly tomb-architecture improved in this way, may be seen by two sumptuous shrines in the same church, which stand opposite each other; those of bishop Waynflete, and cardinal Beaufort. The bishop's is evidently constructed in imitation of the cardinal's: but being forty years later, is infinitely richer in the variegation of its fretted roof, and the profusion of its ornamented spire-work †. The screen behind the altar, in the same cathedral, built 1525, far superior to that at St. Alban's, is also a striking pattern of this workmanship. We have some episcopal thrones

\* It was broke and destroyed by the Presbyterians, 1643, as appears by a passage in *Mercurius Rusticus*, pag. 214. It is not commonly known or observed that this shrine was thus curiously glazed.

† Waynflete died 1486. How greatly tomb-architecture within 150 years, continued to alter, appears from an expression in Berthelette's preface to his edition of Gower's *Confessio Amantis*, 1554. "Gower prepared for his bones a restyng place in the monasterie of St. Marie Overee, where somewhat after the OLD-FASHION he lieth right sumptuously buried." Gower died 1402.

highly

highly executed in this taste. Such is that at Wells, built by bishop Beckington, 1450 : and that at Exeter by bishop Boothe, who succeeded to the see, 1466. The first is of wood, painted and gilded ; the latter is likewise of wood, but painted in imitation, and has the effect, of stone. They are both very lofty and light. Most of the churches in Somersetshire, which are remarkably elegant, are in the stile of the *FLORID Gothic*. The reason is this : Somersetshire, in the civil wars between York and Lancaster, was strongly and entirely attached to the Lancastrian party. In reward for this service, Henry VII. when he came to the crown, rebuilt their churches. The tower of Gloucester cathedral, and the towers of the churches of Taunton and Glastonbury, and of a parochial church at Wells, are conspicuous examples of this fashion. Most of the churches of this reign are known, besides other distinctions, by latticed battlements, and broad open windows. In this stile Henry VIII. built the palace of \* Nonfuch ; and cardinal Wolsey, Hampton-court, Whitehall, Christ-church in Oxford, and the tomb-house, at Windsor.

\* See a cutt of its front, perhaps the only representation of it extant, in Speed's *Theatre of the Empire of Great Britaine*, 1614. fol. pag. 11. Map of Surrey. In the same is a cutt of Richmond Palace, built by Henry VII.

I cannot more clearly recapitulate or illustrate what has been said, than by observing, that the seals of our english monarchs, from the reign of Henry III. display the taste of architecture which respectively prevailed under several subsequent reigns; and consequently convey, as at one comprehensive view, the series of its successive revolutions: insomuch, that if no real models remained, they would be sufficient to shew the modes and alterations of building in England\*. In these each king is represented sitting enshrined amid a sumptuous pile of architecture. Henry III. 1259, appears seated amidst an assemblage of arches of the round Saxon form†. So are his successors Edward I. and II. Edward III. 1330, is the first whose seal exhibits pointed Saracen arches; but those, of his first seal at least‡, are extremely simple. In the seals of Richard II. 1378, and his successor Henry IV. we find Gothic arches of a more complicated construction. At length the seal of Henry V. 1412, is adorned with a still more artificial fabric. And lastly, in the seals of Edward V. Richard III. and Henry VII. we discern a more open, and less pointed Gothic.

I subjoin some general observations. The towers in Saxon cathedrals were not always intended for bells.

\* See Speed's history, &c. fol. London, 1627.  
 † See his second seal, Speed, pag. 547.

‡ See his second seal, Speed, pag. 584.

They

They were calculated to produce the effect of the louver, or open lantern, in the inside ; and, on this account, were originally continued open almost to the covering. It is generally supposed, that the tower of Winchester cathedral, which is remarkably thick and short, was left as the foundation for a projected spire : but this idea never entered into the plan of the architect. Nearly the whole inside of this tower was formerly seen from below ; and for that reason, its side-arches, or windows, of the first story at least, are artificially wrought and ornamented. With this sole effect in view, the builder saw no necessity to carry it higher. An instance of this visibly subsists at present, in the inside of the tower of the neighbouring Saxon church of St. Cross, built about the same time. The same effect was at first designed at Salisbury ; where, for the same purpose solely, was a short tower, the end of which is easily discerned by critical observers ; being but little higher than the roof of the church, and of less refined workmanship than that additional part on which the present spire is constructed. Many other examples might be pointed out. This gave the idea for the beautiful lanterns at Peterborough and Ely.

Spires were never used till the *Saracen* mode took place. I think we find none before 1200. The spire  
of

of old St. Paul's was finished 1221\*. That of Salisbury, as appears from a late survey †, and other proofs, was not included in the plan of the builder, and was raised many years after the church was completed. The spire of Norwich Cathedral, about 1278 ‡. Sir Christopher Wren informs us, that the architects of this period, “thought height the greatest magnificence. Few stones, adds he, were used, but what a man might carry up a ladder on his back, from scaffold to scaffold, though they had pulleys, and spoked wheels upon occasion; but having rejected cornices, they had no need of great engines. Stone upon stone was easily piled up to great heights; therefore the pride of their work was in pinnacles and steeples. The *Gothic* way carried all their mouldings perpendicular; so that they had nothing else to do, but to spire up all they could.” He adds, “they affected steeples, though the *Saracens* themselves used cupolas §.” But with submission to such an authority, I cannot help being of opinion, that, though the *Saracens* themselves used cupolas, the very notion of a spire was brought from the east, where pyramidical structures were common, and spiral ornaments were the fashionable decorations of their mosques, as may be seen to this day.

\* Dugdale's St. Paul's. pag. 12.

† Survey, &c. by Price.

‡ Willis's Mitre Abb. v. 1. p. 279. § Wren's Parentalia, p. 305.

What the same celebrated artist immediately subjoins, that the use of glass introduced mullions into windows, is very probable. At least it contributed to multiply the ramifications; especially the use of painted glass; where the different stainings were by this means shewn to better advantage, and different stories and figures required separate compartments.

Soon after the year 1200, they began in England, to cover the facades, or west ends of cathedrals, with niches and rows of statues large as the life. The first example of this kind is, I think, at Salisbury; for that of Litchfield is too rich to be of equal antiquity\*. The west end of Wells cathedral was perhaps intended to vye with that of Salisbury, in the same decorations; being in a bordering county, and erected after it, 1402†. It is in fine preservation, and exhibits a curious specimen of the state of statuary at that time. The west front of Exeter, adorned in this taste by bishop Grandison, 1340, is far inferior to any of the other three. That of the abbey church at Bath, is light and elegant; but is much more modern than

\* It was built at least before 1400. For the spire of St. Michael's church in Coventry, finished about 1395, is manifestly a copy of the style of its two spires. Salisbury church was begun in 1217, and finished in 1256.

† This date is on the authority of Willis, *Mitr. Abb.* vol. 2. 375.



those I have mentioned ; being begun and finished but a few years before the dissolution of the abbey \*.

These hasty remarks are submitted to the candour of the curious, by One, who, besides other defects which render him disqualified for such a disquisition, is but little acquainted with the terms and principles of architecture.

B. vi. c. ix. f. viii.

— — — — — Him compeld  
To open unto him the prison dore,  
And forth to bring those thrals that there he held;  
Thence forth to him were brought about a score,  
Of knights and squires, &c.  
All which he did from bitter bondage free.

The releasing of the prisoners is a ceremony constantly practised in romance, after the knight has killed the giant, and taken possession of his castle. It would be endless, and perhaps ridiculous; to point out all Spenser's allusions of this sort.

B. iv. c. x. ARG.

Scudamore doth his conquest tell  
Of vertuous Amoret.

\* The whole church was rebuilt in the time of the two last priors, after 1500. Leland. Itin. vol. 2. The abbey was dissolved, 1534.

Scudamore

Scudamore is a name derived from *Scudo*, a *shield*, and *Amore*, *love*, ital. because in this canto, f. 10. he wins the SHIELD OF LOVE.

B. iv. c. x. f. xxxv.

Else would the waters overflow the lands,  
And fire devour the air, and hell them quight.

I suppose he means, “ Else the waters would over-  
“ flow the lands, and fire devoure the air, and hell  
“ would entirely devour both water and lands.” But  
this is a most confused construction. Unless *hell*  
[hele] is to cover.

B. iv. c. x. f. liii.

Scudamore, in the temple of Venus, is much in the  
same circumstances with Leander, in Musæus.

Tho shaking off all doubt, and shamefast feare,  
Which ladies love I heard had never wonne  
'Mongst men of worth, I to her stepped neare,  
And by the lilly hand her labourd up to rear.

4. 10. 53.

Θαρσαλειος ὑπὸ ἐρωίῃ ἀναιδείῃν ἀγαπαζων \*.

And afterwards,

Αὐτὰρ ὁ Θαρσαλειος μέλειαθεν ἐγυῖθι κερῆς,

\* Ver. 99. et seq.

Ηξεμα



\* \* \* \* \*

Ἡρμα μὲν θλιβὼν ῥοδοειδέα δακτύλα κερει.

*Audacter autem ob amorem impudentiam affectans.*

\* \* \* \* \*

*Sed ipse audacter adibat prope puellam,*

\* \* \* \* \*

*Tacite quidem stringens roseos digitos puellæ.*

WOMANHOOD rebukes Scudamore for this insult,  
whom Scudamore answers. She begins,

Saying it was to knight unseemly shame,

Upon a recluse virgin to lay hold;

That unto *Venus' services* was sold.

Scudamore replies.

To whom I thus : nay, but it fitteth best,

For Cupid's man with Venus' mayd to hold;

For ill your goddesse services are drest

By virgins, and your sacrifices let to rest. f. 54.

In the same manner Hero rebukes, and Leander answers. Thus Hero ;

— — Τι με δυσμορε παρθενον ελκεις ;

\* \* \* \* \*

Κυπριδος & σοι εοικε θεης ιερειαν αφασσειν.

— *Quid me, infelix, virginem trahis ?*

\* \* \* \* \*

*Veneris non te decet deæ sacerdotem sollicitare.*

Leander

Leander answers,

Κυπρίδος ὡς ἱερεῖα μέλερχεο Κυπρίδ<sup>ος</sup> ἐργα\*  
 Δευρ' ἴθι, μυσιπολενε γαμηλία θεσθλα θεαίνης<sup>†</sup>  
 Παρθενον ἐκ' ἐπεικεν ὑποδρῆσαι Αφροδίτη,  
 Παρθενικαῖς ὃ Κυπρίς ιαινέται. — —

*Veneris ut facerdos exerce Veneris opera ;*  
*Huc ades, initiare nuptialibus legibus decē ;*  
*Virginem non decet administrare Veneri ;*  
*Virginibus Venus non gaudet. — — —*

B. iv. c. xi. f. xlvi.

Congeaed little drops which do the morn adore.

*Adore* for *adorn*. Perhaps it is used in the same manner by Beaumont and Fletcher.

And those true tears, falling on your pure crystals,  
 Should turn to armlets for great queens to adore\*.

In this instance it may, however, signify *veneror*, though there is a french verb, *d'orer*, to gild, from whence it might be formed, in both the passages. Milton uses *adorn* as a participle.

Made so *adorn* for thy delight†. — —

Might not this participle be formed from Spenser's

\* Elder Brother. 4. 3.

† Par. Loft. 8. 576.

verb *adore*? Bishop Newton, among his many judicious criticisms on the Paradise Lost, gives a different explication. But upon the whole I am inclined to think, that Milton's ear was here imposed upon, *orn* being one of the terminations of participles: as *torn*, *shorn*, &c. In the same manner, from the same cause, we find in our new testament, *lift* for lifted, " They " *lift*, [lifted] her up, &c." *ft* being a termination of many preterimperfects; as *bereft*, *left*, &c. So also is *oft*, as *emboft*, *loft*; whence we find inaccurately *roaft* [or roft] meat, for *roasted* meat. We also find *cast* for *casted*\*. See whether, Milton's use of the word *request*, explained above †, might not also be partly explained upon this principle.

With regard to *adorn*, Spenser uses it as a substantive, 3. 12. 20.

Without *adorne* of gold or silver bright.

B. iv. c. x. f. l.

And next to her fate goodly SHAMEFASTNESS.

*Shamefastness*, if I remember right, is introduced as a person, in Lidgate's story of Thebes.

\* No such word is in use: but the preter-imperfect of verbs in *ast*, ought to be so formed, as *lasted*.

† Vol. ii. pag. 12.

B. vi. c. xi. f. xxxviii.

And after them the fatal Welland went,  
 That if old sawes prove true (which god forbid)  
 Shall drowne all Holland with his excrement,  
 And shall see Stamford, though now homely hid,  
 Then shine in learning, more than ever did  
 Cambridge or Oxford, England's goodly beames.

Holland is the maritime part of Lincolnshire, where the river Welland flows. By the *old sawes* the poet hints at a prophesy of Merlin, mentioned and explained by Twyne\*.

*Doctrinæ studium quod nunc viget ad VADA BOUM,  
 Ante finem sæcli, celebrabitur ad VADA SAXI.*

VADA BOUM, i. e. Oxenford, or Oxford; VADA SAXI, i. e. Staneford, or Stamford.

B. iv. c. x. f. xxxiii.

And *Mole* that like a noufling mole doth make  
 His way. — — — — —

In *Colin Clouts come Home again*, voluptuous men are compared to the noufling mole :

— — — — — Pleasures wastefull will,  
 In which, like moldwarps, noufling still they lurk.

\* Antiq. Acad. Oxon, Apolog. Oxon. 4to, 1608. lib. 2. pag. 150, et seq.

## B. iv. c. xii. f. xvii.

In this sad plight he walked here and there,  
 And romed round about the rocke in vaine,  
 As he had lost himself, he wist not where;  
 Oft listning if he mote her hear againe,  
 And still bemoaning his unworthy paine;  
 Like as an hynde, whose calfe is false unawares  
 Into some pit, where she him heares complaine,  
 An hundred times about the pit-side fares,  
 Right sorrowfully mourning her beareaved cares.

This comparison has great propriety. There is one not much unlike it in Lucretius.

*At mater virides saltus orbata peragrans,  
 Linqvit humi pedibus vestigia pressa bisulcis,  
 Omnia convisens late loca; si queat unquam  
 Conspicere amissum fætum: completque querelis  
 Frondiferum nemus adstans; et crebra revisit  
 Ad stabulum, desiderio perfixa juvenci\*.*

The circumstance of the calf fallen into the pit, from whence the mother can only hear him complain, finely heightens this parental distress, and that of her walking round the pit so often, I think, exceeds the *crebra revisit at stabulum*. It may be observed, upon

the whole, that the tenderneſs of Spenſer's temper remarkably betrays itſelf on this occaſion.

B. v. c. i. f. xv.

That I mote drinke the cup whereof ſhe dranke.

That is, “ That I might ſuffer what ſhe did.” Theſe words ſeem an improper imitation of a paſſage in the new teſtament, which every ſerious reader cannot but remember with the greateſt reverence.

B. v. c. ii. f. xxvii.

The which her fire had ſcrapt by HOOKE AND CROOKE.

So again,

In hopes her to attaine BY HOOKE OR CROOKE.

3. 1. 17.

The proverb of getting any thing *by hooke or by crooke* is ſaid to have ariſen in the time of Charles I. when there were two learned judges, named HOOKE and CROOKE; and a difficult cauſe was to be gotten either by HOOKE or by CROOKE. But here is a proof that this proverb is much older than that time; and that the form was not then invented as a proverb, but applied as a pun. It occurs in Skelton.

B. v.

B. v. c. iii. f. xxv.

When the false Florimel is placed by the side of the true, the former vanishes into nothing ; and as suddenly, says the poet, as all the glorious colours of the rain-bow fade and perish. With regard to the sudden evanescence in each, the comparison is just and elegant : but if we consider, that a rain-bow exists by the presence of the sun, the similitude by no means is made out. However, it is the former of these circumstances alone which the poet insists upon, so that a partial correspondence only is expected.

B. v. c. iii. f. xxxiv.

Of Brigadore,

— — — And louted low on knee.

This is related of Alexander's horse Bucephalus.

B. v. c. iv. f. xlii.

Of an eagle,

To weather his broad sayles. — —

SAILS are often used by our author for *wings* ; and after him by Milton. And by Fletcher,

So up he rose, upon his stretched SAILES\*.

\* Purple Island, c. 12. f. 59.

Again,

Again, by our author,

His flaggy *wings* when forth he did display,  
Were like two SAILES. — — I. II. 10.

Thus Bayardo, in Ariosto, fights with a monstrous  
bird, whose wings are like two fails.

*L' ale havea grandé che parean DUO VALE* \*.

Her wings so huge, they seemed like a faile.  
Harrington.

B. v. c. v. f. iii.

And on her shoulder hung her shield bedeckt,  
Upon the bosse, with stones that shined wide,  
As the faire moon in her most full aspect.

Satan's shield, in Milton, is compared to the  
moon†: but to the moon as discerned through a  
telescope.

B. v. c. v. f. xi.

— — Her sunshiny helmet soone unlaced,  
Thinking, at once, both head and helmet to have  
raced.

xii.

But when as he discovered had her face,  
He saw his senses strange astonishment, &c.

\* C. 33. f. 84.

† Par. Lost. i. 287.



This is such a picture as Propertius gives us.

*Ausa ferox ab equo quondam oppugnare sagittis  
Mæotis Danaum Penthesilea rates;  
Aurea cui postquam nudavit cassida frontem,  
Vicit victorem candida forma virum\*.*

B. v. c. viii. f. xxxvii.

At last from his victorious shield he drew  
The veile, &c. — — —  
And coming full before his horse's vew,  
As they upon him prest, it plain to them did shew.

xxxviii.

\* \* \* \* \*

So did the fight thereof their sense dismay,  
That backe againe upon themselves they turn'd.

The Ægis is represented with the same effect on  
horses, in the spirited poem of Valerius Flaccus.

*Ægida tum primùm virgo, spiramque Medusæ  
Tercentum sævis squallentem sustulit hydri;  
Quam soli vidistis EQUI; pavor occupat ingens,  
Excussis in terga viris †. — — —*

B. v. c. viii. f. xliii.

Like as the cursed son of Theseus,

\* 3. 10.

† 6. 396.

That

That — — —

Of his owne steeds was all to pieces torne.

Hippolitus was not torn in pieces by his own horses, but by a monster sent from Neptune, as Euripides relates, *Hipp. Cor.* 1220. and other authors. In this account of the death of Hippolitus, he greatly varies from himself, 1. 5. 37. seq.

B. v. c. ix. f. xxv.

There as they entered at the screene, &c.

SCREENE occurs again,

— — But he there slew him at the SCREENE,

5. 10. 37.

The SCREEN, or *entrance into the hall*, was as familiar a term in Spenser's age, as the ceremonies, mentioned in the next note, to have been performed within it, were frequent : This is still to be seen before the halls of antient houses. Stow uses it as a well-known word, " A maypole, to stand in the *hall*, before the SCRINE, " decked with holme and ivie, at the feast of christ- " mas. It is yet remembered in our universities.

B. v. c. ix. f. xxiii.

The marshall of the hall to them did come,  
His name hight ORDER. — —

VOL. II.

E c

Here

Here Spenser paints from the manners of his own age ; in which the custom of celebrating a

— — — — — Feast,

Serv'd up in hall with fewrs and \* feneshalls,

was not entirely dropt. One of the officers at these solemnities was styled the marshal of the hall : an office for which Chaucer tells us, his host at the tabard was properly qualified.

A femely man our hoste was withal

To ben a MARSHALL IN A LORDIS HALL †.

As the guests at these pompous and public festivals were very numerous, and of various conditions ; I suppose the business of this office, was to place every person according to his rank, and to preserve peace and order.

Another officer belonging to these antient festivals, was a *lord of the misrule*, whose name is only now remembered. Stowe tells us, “ In the feast of christ-  
 “ mas, there was in the king’s house, wheresoever he  
 “ lodged, a *lord of misrule*, or master of merry disports,  
 “ and the like had yee in the house of every noble-

\* Stow, speaking of a magnificent feast in Ely-house, at which were present king Henry VIII. and queen Catharine, says, that “ Edward Nevil was SENESHALL or Steward.” Survey, p. 315. ed. 1599.

† Prol. 753.

“ man

“ man of honour, or good worship, were he spiritual  
 “ or temporall \*.” In an original draught of the statutes of trinity-college, Cambridge, one of the chapters is entitled, *De præfetto ludorum qui IMPERATOR dicitur*, under whose direction, comedies and tragedies are to be represented at christmas, in the hall; as also *sex spectacula*, or else as many dialogues. Wood, in the *Athenæ*, mentions a *christmas prince*, in some of the colleges at Oxford, whose office was the same †. Another title to this statute, which seems to be substituted by another hand in the place of the former, is, *De comediis ludisque in natali Christi exhibendis*. These statutes were drawn up in the reign of queen Mary, 1554 ‡.

With regard to the state in which our old nobility lived, it is mentioned as an instance of extraordinary pomp in cardinal Wolsey, that he kept a full choir in his chapel §, like the king. But this was common

\* Survey of London, pag. 149. edit. 1618.

† *The lords of misrule*, in colleges, were preached against at Cambridge, by the Puritans, in the reign of James I. as inconsistent with a place of religious education, and as a PAGAN RELIC. Fuller's Ch. Hist. 1655. Hist. of Cambridge, pag. 159. But see the Life of John Dee, Hearne's I. Glaston. Appendix, vol. 2. pag. 502. These ceremonies were common in the inns of court. See Dugdale's Orig. Juridical, ed. 2. 1671. fol. pag. 154. 156. 247. 235.

‡ Fol. on vellum, MSS. Rawlins. Bib. Bodl. Oxon. See cap. 24.

§ See Stowe's Annals, by Howes, pag. 502.

to others, as I collect from the following passage in the statutes \* of Ewelme-hospital, in Oxfordshire, given by William de la Poole, Duke of Suffolk, the founder, in the reign of Henry VI. “ Provyded that “ all the *chyl dren of our chapelle* . . . . be taught, &c.” That is, the children of the chapel in his manor house at Ewelme, who were to be taught free, with others, in the neighbouring hospital he had newly founded. The change of manners in departing from this magnificence of living, was certainly the secret cause of diminishing the power of the barons; and perhaps more effectually contributed to this purpose, than the laws, and other checks, professedly made against feudal jurisdiction.

B. v. c. ix. f. xxix.

Whilst KINGS and KESARS at her feet did them prostrate.

Spenser frequently uses the expression *kings and kesars*.

— — — The captive hearts  
Of KINGS and KESARS. ———

4. 7. 1.

This is the state of KESARS and of KINGS. 6. 3. 5.

Mighty KINGS and KESARS into thraldom brought.

3. 11. 29.

\* Printed in Hearne's Chronicon. I. Whethamstede, vol. 2. p. 544.

Ne KESAR spared he awhit nor KINGS. 6. 12. 28.

It is a very antient form of speaking, and is found, among other poets, in the *Visions of Pierce Plowman*.

Death came driving after, and all to dust pashed  
KYNSES and KAYSERS, knights and popes\*.

I shall here fulfil my promise of giving some account of those visions.

The author of the *Visions of PIERCE PLOWMAN*, is Roberte Longelande, or Langelande, according to Bale †, and in the prefaces prefixed to the different editions. By Wood ‡, he is called Malverne, as well as Langland. It is plain that his poem called the *Visions of Pierce Plowman*, was published after the year 1350, from the following passage, perhaps after 1370.

In date of our bryghte, in a drye Apriell  
A thousand and three hundred twyfe twentye and ten,  
My wafers ther wer geisen, when Chichester was Mair.

\* It was not unfamiliar in Ben. Jonson's time ; thus, in his *Tale of a Tub*, act. 2. sc. 2.

*Tu.* I charge you in the queen's name keep the peace.

*Hil.* Tell me o' no QUEENE or KESAR.

It occurs likewise in Harrington's *Ariosto*, c. 44. f. 47.

For myters, states, nor crownes may not exclude

Popes, mightie KYNSES, nor KAYSARS from the same.

† Script. Brit. cent. 6. 37.

‡ Hist. et Antiq. Univ. Oxon, b. 2. p. 106. § Pass. 13.

So

So that several of Gower's and Chaucer's pieces probably made their appearance before it. It is divided into twenty parts, *Passus*, as he styles them; and consists of many distinct visions, which have no mutual dependance upon each other; so that the poem is not a regular and uniform whole, consisting of one action or design. The author seems to have intended it as a satire on almost every occupation of life, but more particularly on the clergy; in censuring whom Wickliff had led the way not many years before. This piece abounds with humour, spirit, and imagination; all which appear to great disadvantage in uncouth versification, and obsolete language. It is evidently written without rhyme, an ornament which the poet has endeavoured to supply, by making every verse consist of words beginning with the same letter. This practise has contributed not a little to render his poem obscure and perplexed, exclusive of its antique style; for to introduce his alliteration, he must have been often necessarily compelled to depart from the natural and obvious mode of expression. The learned Dr. Hickes observes, that this alliterative versification was drawn by Langland from the practice of the saxon poets, and that these visions are almost written in saxon. “ *Hæc obiter ex satyrographo nostro [Langlande] cui Anglo-saxonum poetæ adeo familiares fuerunt, ut non solum eorum*  
*verbis*



*verbis versus scripsit, sed tinnitum illum consonantem initialium apud eos literarum imitatus est, et nonnunquam etiam versus tantum non Saxonice condidit \*.*" And afterwards, speaking of the anglo-saxon poems, he adds this of their alliteration. "*Quorum in primis se observandum offert, dictionum ab eâdem initiali literâ incipientium usus non infrequens †.*" Hence it appears, that the example of Gower and Chaucer, who sought to reform the roughness of their native tongue, by naturalizing many new words from the latin, french, and italian, and who introduced the seven-lined stanza, from Petrarch and Dante, into our poetry, had little influence upon Longland, who chose rather to go back to the saxon models, both for language and form of verse. However, he might have settled his plan of stile and versification before he saw any of their poems.

As a specimen of his manner, I transcribe some of the first verses.

In a summer season, when set was the sun,  
 I shoupe me into the shroubes as I a shepe were ;  
 In habit as a hermet, unholie of werkes,  
 Went wide into the world wonders to hear.  
 And on a may-morning, on Maluerne-hylles,

\* Linguar. Vett. Septentrion. Thesaurus. cap. 21. pag. 107.

† Cap. 25. p. 195.



Me befel a ferly, a fairy methought,  
I was wery a wandering, &c\*.

In these verses there is a manifest contradiction ; for the poet says, that the *sun* was *sett*, and that it was a *may-morning*. Therefore, in the first line, instead of *SETTE was the sun*, we should read,

— — — — When *HOTTE* was the sun.

For Bale, (*ubi supra*) speaking of this work, thus translates the first line of it.

*In æstivo tempore cum sol CALERET.*

And it should be remembered, that Bale had an opportunity of quoting from the most original editions.

But this conjectural emendation of the word *sette*, which word is found in all the printed copies, was made before I had seen three manuscripts of this poem in the Bodleian library †, in all which the first verse is thus written.

In a summer season, when *SOFTE* was the sun.

This reading also preserves the alliteration. By the way, as Mr. Lye observed to me, *BRYGHT*, above

\* Pass, i. v. i. &c.

† Mss. Laud F. 22. and Mss. Digby 102 and 108.

should

should be DRYGHTE, *Sax.* lord, i. e. anno domini. Before every Vision the manner and circumstances of his falling asleep, are distinctly described ; before one of them, in particular, Pierce Plowman, is supposed, with equal humour and satire, to fall asleep, while he is bidding his beads. In the course of the poem, the satire is carried on by means of several allegoric personages, such as Mede, Simony, Conscience, Sloth, &c. The learned Selden \* mentions this author with honour. Drayton, in his Legend of Cromwell, has modernised a humourous passage from him ; and by Hickes he is frequently stiled, *Celeberrimus ille satyrographus, morum vindex acerrimus, &c.* Leland seems to have confounded this poem with Chaucer's *Plowman's Tale*. Speaking of two editions of Chaucer, he adds, “ *Sed Petri Aratoris Fabula, quæ communi doctorum consensu Chaucero, tanquam vero parenti, attribuitur, in utraque editione, quia malos sacerdotum mores vehementer increpavit, suppressa est* †.” Chaucer indeed, in the *Plowman's Tale* seems to have copied from our author.

There is another poem, entitled, PIERCE THE PLOUGHMAN'S CREDE, intirely different from the VISIONS OF PIERCE PLOUGHMAN, though written in the same sort of verse and language. Hearne men-

\* Notes on Polyolb. f. 11.

† Comment. de Script. Brit. c. 55.

tions an edition of the *Crede*, “ London, R. Wolfe, 1553,” 4to. in four sheets \*. But I have seen this *Crede* annexed to Owen Rogers’s edition of *Pierce Plowman’s Visions*, 1561, Feb. 21, 4to. This edition is sometimes found without the *Crede*. Beginning of the *Crede* :

Cros and Curteis Christ this beginning fpede.

It contains a curious description of the stateliness of a monastery, which the author visits †, part of which is cited above. Some other satyrical pieces on the Religious, before the reformation, bear the adopted name of PIERCE THE PLOUGHMAN.

Stowe, an annotator on Chaucer, and in general accurate in these matters, has thought it worth recording in his History of England, that, “ In the “ yeere 1342, John Malvern, fellow of Oriell college in Oxford, made and finished his book, entitled, *The Visions of Pierce Ploughman* ‡.” But it could not be written or published so early, as appears from the passage quoted in the beginning of this note. With regard to which, Bale § says, that this work was finished, 1369, when John Chichester was Mayor of

\* G. Neubrig. Spicil. &c. vol. 3. p. 770.

† Pag. 4.

‡ Annales, &c. by Howes, ed. 1614. pag. 238. col. 2.

§ Ubi sup.

London. But Hearne observes \*, that there were two dear years, in which Chichester was Mayor of London, viz, 1350, and 1370. What may throw some further light on the time in which our author lived and wrote, is, that Oriel college was not founded 'till the year 1324, or 26, of which he was a fellow.

B. v. c. ix. f. xxxv.

The hoses of the son,

Towards the western BRIM begin to draw.

BRIM is often used for *margin* or *bank* of a stream by our author, and the old poets. Also by Milton, in *Comus*,

By dimpled brook, or fountain-BRIM †.

Fountain-BRIM seems to have been a common expression. It is used by Drayton :

Sporting with Hebe by a fountain-BRIM †.

And in Warner's Albion's England,

As this fame fond selfe-pleasing youth stood at a FOUNTAYNE-BRIM ||.

\* MSS. note to Crowley's edit. 1550.

† Ver. 119.

‡ Bar. W. 6. 36.

|| B. 9. 46.

We have ocean-BRIM in the Paradise-lost,

With wheels yet hovering o'er the ocean-BRIM\*.

B. v. c. x. f. xxix.

And for more horror, and more cruelty,  
Under that curfed idols altar-stone,  
An hideous monster doth in darkness lie,  
Whose dreadfull shape was never seen of none  
That lives on earth. — — —

We are apt to conceive something very wonderful of those mysterious things which are thus said to be unknown to us, and to be out of the reach and compass of man's knowledge and apprehension. Thus a cave is said to be,

A dreadfull depth, how deepe no man can tell.

5. 9. 6.

If the poet had limited the depth of this cave to a very great, but to a certain number of fathoms, the fancy could still have supposed and added more; but, as no determinate measure is assigned, our imagination is left at liberty to exert its utmost arbitrary stretch, to add fathom to fathom, and depth to depth, till it is lost in it's own attempt to grasp the idea of that which is unbounded or infinite. *Omne ignotum*

\* 5. 140.

*pro* MAGNIFICO *est*, says Tacitus, somewhere; a writer of the strongest imagination.

From a *Concealment* of this kind arises the Sublime, in the following passage.

— — — There Merlin stay'd,  
As overcommen of the spirits powre,  
Or other ghastly spectacle dismay'd  
That *secretlie* he saw, yet n'ote discourse.

This is finely heightened by the consternation of the beholders.

Which suddein fitt, and half extatick stoure  
When those two fearfull women saw, they grew  
Greatly confused in behaviour. 3. 3. 49.

Here is a striking instance of the force of additional figures. The whole is a fine subject for a picture.

B. v. c. x. f. xxxiii.

— — — — — His corse,  
Which tumbling downe upon the SENSELESSE ground.

It should rather be “ tumbling SENSELESSE downe.”  
We have the same metathetical form again :

But as he lay upon the *humbled* grafs. 6. 7. 26.

Where *humbled* should be made to agree with *he* rather than with *grafs*. B. v.

B. v. c. xi. f. v.

The whilst at him so dreadfully did drive  
That seem'd a marble rocke asunder could have rive.

Spenfer, although guilty in too many places of the  
elleipsis, undoubtedly wrote,

The whilst at him so dreadfully *he* did drive.

The *y* in *dreadfully* being flurred, or cut off. So,

Saint George of merry' England the signe of victory.  
1. 10. 61.

There are many other instances of the cesura of  
this letter, in our author, as likewise in Milton. In  
the following verse *e* in *idle* is sunk.

What *idl'* errand hast thou earth's manfions to forsake?  
6. 6. 25.

In this verse,

That seem'd a marble rock asunder could have RIVE,

there is an elleipsis of IT before *seem'd*, and of HE  
before *could*; and *rive* should have been RIV'D, un-  
less he wrote it *rive* for RIVEN. As thus:

That stony hart could RIVEN have in twaine.

1. 3. 44.

B. vi.

## B. iv. f. iv. INTROD.

— — To please the eye of them that pass  
Which see not perfect things, but in a glass.

St. Paul to the Corinthians \*, “ For now we see  
“ through a glass ; darkly.”

## B. vi. c. i. f. xiii.

And that knight’s beard. — — —

I have observed above †, that an old song is printed in *Morte Arthur*, on which this fiction was partly founded. But this is a mistake, arising ‡ from my finding that song written upon an inserted leaf, before the twenty-fourth chapter of the first book of the Bodleian copy of that romance. This I looked upon as a manuscript supplement of a leaf torn out. It is there entitled, *In Imitation of old Rhyme*. At the end is this note. “ This was found pasted on the in-  
“ side of the cover of a great bible, in the earl of  
“ Shrewsbury’s study, some years since. But it is

\* 1 Ep. 13. 12.

† Vol. 1. pag. 25.

‡ And also from the ambiguous expressions of the passage cited pag. 32. v. 1. “ A minstrell cam forth with a solemn song, warranted for story out of king *Arthur’s Acts*, the first book, 24. [leg. 23] &c.” i. e. the story, not the song, was in king *Arthur’s Acts*. However, the doctrine I endeavour to prove from that quotation, is equally illustrated by this sense.

“ likewise



“ likewise printed in P. Enderbie’s [Enderbury’s] Bri-  
 “ tish and Welch Antiquities; though not well.”

B. vi. c. ii. f. iv.

— — — — — Ah sorry boy  
 Is this the hope that to my hoary heare  
 Thou bringst? aye me is this the timely joy  
 Which I expected long? now turn’d to sad annoy!

Aladine is brought home dead upon a bier to his  
 father Aldus, who bursts out into these exclamations  
 over his son’s body: In like manner Evander mourns  
 over his son Pallas;

—— — *Feretro Pallanta repōstum* \*.

But these exclamations are somewhat similar to those  
 which Æneas, in the same book, utters over Pallas,

*Hi nostri reditus, expectatique triumphī,  
 Hæc mea magna fides, &c †.*

B. vi. c. iii. f. xxviii.

—— — With carefull hands  
 Did her sustaine, softing foot her beside.

*Softing-foot* is a typographical blunder, which, I  
 think runs through all the old editions, for *SOFT-*

\* *Æn.* II. 149.

† *Ibid.* II. 54.

FOOTING ; William Ponsonby's edition in quarto, 1596, not excepted.

B. vi. c. vi. f. iv.

For whylome he had been a doughty knight.

That is the hermit had been, &c. Many of the hermits in romance are represented to have been very valorous knights in their youth. Hence it is that Don Quixote is introduced gravely debating with Sancho, whether he shall turn saint or archbishop.

B. vi. c. vi. f. xxx.

The tempred steele did not into his braine-pan bite.

*Brain-pan* was a common phrase for *head*. Thus Skelton ;

With a whim wham,  
Knit with a trim tram,  
Upon her *brayne-panne*,  
Like an egypian\*.

And in the bible of Henry VIII. “ And a certain  
“ woman cast a piece of millstone on Abimeleck, and  
“ all to brake his BRAYNE-PANNE †.”

\* E. Ruming. pag. 125. edit. 1736.

† Judges, 9. 53.

B. vi. c. vii. f. i.

— — — A vile dunghill mind.

So,

The dearest to his dunghill mind.

3. 10. 15.

So in an *Hymne of Love* ;His dunghill thoughts which do themselves enure  
To durtie drosse. — — —And in *Tears of the Muses* ;

Ne ever dare their dunghill thoughts aspire.

And Chaucer,

Now fie churle (quoth the gentle Tercelet)  
Out of the dung-hill came that word aright\*.

B. vi. c. vii. f. xlvii.

— — — The whiles the carle did fret,  
And fume in his disdainfull mind the more,  
And oftentimes by Termagant and Mahound swore.These faracen oaths are likewise to be met with in  
Tasso and Ariosto. Hall perhaps points out our au-  
thor in the following verses.Nor fright the reader with the pagan vaunt  
Of mightie Mahound, and great Termagaunt†.

\* Afl. F.

† Satires, b. i. f. 1.

But

But Hall perhaps would have met with greater regard from his readers, had he not relinquished or ridiculed the species of writing, however fantastic and extravagant, with which he found his age infected. I suppose Hall's Satires acquired as little success and applause, in the age of queen Elizabeth, as a poem written with the manners of the FAERIE QUEENE would gain in our own.

MAHOUND, or *Mahomet*, seems to have been anti-  
 ently a character on our stage, when nothing was  
 fashionable but the legendary stories of the Saracens.  
 Thus Skelton ;

Like MAHOUND in a play,  
 No man dare him withfaye\*.

Thus also Stowe. “ And in a stage-plaie the  
 “ people know right well, that he which playeth the  
 “ *sowdaine*, &c †.” The souldan of Syria being ano-  
 ther saracen character, usual on our stage.

B. vi. c. vii. f. xlviij.

— — — — — Candle-light which dealt  
 A doubtfull sense of things, not so well seen as felt.

After this manner Milton,

\* Pag. 158. edit. 1736.

† Annals. 459.

And through the PALPABLE OBSCURE find out  
His uncouth way \*. — — —

But the phrase is founded on the following expression of scripture: “ And the lord said unto Moses, stretch  
“ out thine hand toward heaven, that there may be  
“ darkness over the land of Ægypt, even *darkness*  
“ which may be FELT.” It is rendered by the septuagint, Ὑψηλαφῆλον σκοῖον \*. The like expression occurs in Hobbes: “ To this PALPABLE DARKNESSE I  
“ might add, the ambiguous obscurity of expression  
“ more than is perfectly conceived †.”

B. vi. c. viii. f. xxi.

All sitting carelesse on the *scorner's stoele*.

We meet with something like this, in our old metrical version of the first psalm.

Nor fate in *scorner's chair*.

B. vi. c. x. f. vi.

And in their tops the soaring hawke did towre,  
Sitting like king of fowles in majestie and powre.

This is said in honour of hawking, which, as I before hinted, was a very fashionable and courtly diversion

\* Par. Lost. b. 2: v. 406.

† C. 10. v. 21.

‡ Answer to Gondibert's Pref. an. 1650. pag. 137.

fion in Spenfer's time. And for the same reason, and somewhat after the same manner, he particularises the falcon, in the speech of the genius of Verulam.

Where my high steeples whilome used to stand,  
On which the lordly falcon wont to towre.

B. xi. c. xii. f. xvii.

A little maid, the which ye CHILDED tho.

CHILDING is used in Chaucer for *conceiving*, viz.

Unknowing hym, CHYLDING by miracle\*.

Junius observes, that in Wicliff's bible, we frequently find, " And Eve CHILDED, &c." In Shakespeare CHILDED is used for *begot*.

Ed. When that which makes me bend, makes the king  
bow ;

He CHILDED, as I father'd †. — —

In Lydgate it is to *bring forth*, as before us.

And in this while, with her eyen meke

She CHYLDDED hath †. — —

\* Ball. Lady, v. 133.

† King Lear, act. 3. f. 5.

† LYFE of our Lady. R. Redman, 1531. 4to. chap. 27. The title of which is most extraordinary ; " *How Joseph went to fetch a mydd-  
" wyfe to our Lady.*"

B. vi. c. xxiii. &c.

His description of the BLATANT BEAST, under which is shadowed *Scandal* or *Calumny*, attacking all ranks of life, and making havock in cities, courts, monasteries, and cottages, is exactly similar to this passage in the *Lingua* of Erasmus: "*Circumferat quisque oculos suos; per domos privatas, per collegia, per monasteria, per aulas principum, per civitates, per regna; et compendio discet, quantam ubique pestem ingerat*" "LINGUA CALUMNIATRIX\*."

B. vii. c. vii. f. x.

That richer seems than any TAPESTRY,  
That princes bowres adorne with painted imagery.

In the age of the poet, tapestry was the most fashionable furniture of halls and state-rooms; as it was when Milton wrote his *Comus*, who mentions tapestry as a circumstance of grandeur.

Courtesie,  
Which oft is sooner found in lowly sheds,  
With smoaky rafters, than in TAP'STRY HALLS  
And courts of princes.

As the general fashion of furnishing halls, and grand apartments, is at present entirely different from

\* Basilæ, apud Froben. 1526. pag. 220.

this, the reader passes over the expression, TAPESTRY-HALLS, without feeling any striking idea of the thing conveyed to him, because the object from whence it is drawn, does not at present commonly exist: and we may observe, from this passage, how much of their force and propriety both expressions and descriptions must necessarily lose, when the objects, or customs, or manners, to which they allude, are disused, and forgotten. There is another reference to tapestry in Milton, which is not immediately felt and understood by a modern reader :

*Auditurque chelys SUSPensa TAPETIA circum,  
Virgineos tremulâ quæ regat arte pedes\*.*

In Hentznerus†, may be seen some curious descriptions of rich tapestry in queen Elizabeth's palaces. Bacon, describing a cabinet, or closet, at the end of a gallery, which is to be furnished and finished in the most delicate taste, directs, that it be “ daintily  
“ paved‡, RICHLY HANGED, glazed with crystal-  
“ line glasse, a rich cupola in the midst, and all

\* B. I. El. 6.

† Itinerarium 1568. ut supra.

‡ In this article they were extremely curious. In a description of the royal palace at Woodstock, written 1622, it is said, “ The presence and privie chamber of this palace are paved with alabaster.” *History of Allchester*, added to Kennet's Paroch. Antiq. pag. 694.

“ other



“ other elegancie that may be thought upon\*.” Har-  
 rison, who wrote a Description of England about the  
 middle of queen Elizabeth’s reign, observes; “ Certes  
 “ in noblemens houses it is not rare to see abundance  
 “ of arras, rich hangings of *tapestrie*, &c. . . Likewise,  
 “ in the houses of knights, gentlemen, &c. it is not  
 “ geson to behold generallie this *great provision* of  
 “ *tapestrie* †.” Before the use of tapestry became  
 very common, they painted the walls of their rooms.  
 Chaucer tells us, that the room in which he slept,  
 in his *Dreme*, was painted with the history of the  
*Romaunt of the Rose* ‡.

And soothe to faine my chamber was  
 Full well depaintid. —————

\* \* \* \* \*

And all the walls with colours fine  
 Were paint, both text and glose,  
 And [with] all the *Romaunt of the Rose*.

The interior walls of the churches were also frequent-

\* *Of Building*. Essay, xlv. † Prefixed to Hollingshed’s Chron. p. 183.

‡ *Dreame of Chaucer*, v. 322. ed. Urry, p. 406. or *Speght* fol. 228.  
 verso. col. 2. There are other instances in Chaucer. By the way, POR-  
 TRAYING is mentioned as an accomplishment in the character of Chau-  
 cer’s Squire.

He could songs make, and eke well endite,  
 Jiust, and eke daunce, PORTRAY, and well write.

*Cant. T. Prol. ed. Speght, sign. A ii.*

ly

ly painted. Thus the author of *Pierce Plowman's Crede*, describing a church ;

Walles well hey,  
That mote bene portraid, and paint, and pulched  
full clene.  
Again,

The pilers weren ypaint, and pulched full clene.

Though this last instance may mean plain colouring, as was the fashion. The cloysters of monasteries were often decorated with paintings. Thus the same author.

Than cam I to the cloyster, and gaped abouten,  
Wough it was pilered and peint, and portreyed full  
clene\*.

The *Dance of Death*, painted in the cloysters of St. Paul's, about 1440, I have mentioned above. Hearne imagines, that the cloysters of the nunnery at Godstowe were curiously painted†. The roofs of the churches were often painted with fantastic decorations, those I mean, that were flat and not vaulted, as at St. Alban's, and Peterborough. A common ornament of the roofs of state-rooms, was a blue ground, sprinkled with golden stars. Queen Elizabeth's cham-

\* Edit. Owen Rogers, 4to. 1561. sign. A. iii.

† Gul. Neubrig. vol. 3. p. 773. This was written before I had seen Mr. Walpole's valuable and entertaining anecdotes of antient painting.

ber, in the palace at Woodstock, had such a roof\*. The ceiling of the Bodleian library, and picture gallery at Oxford, are curious remains of this stile. . . . Taste and imagination make more antiquarians, than the world is willing to allow. One looks back with a romantic pleasure on the arts and fashions of an age, which,

Employ'd the power of fairy hands †.

B. vii. c. vii. f. xxxv.

Like that ungracious crew which faines demurest grace.

He seems here to have intended a satirical stroke against the puritans who were a prevailing party in the age of queen Elizabeth; and, indeed, our author, from his profession, had some reason to declare himself their enemy, as poetry was what they particularly stigmatized, and bitterly inveighed against. In the year 1579, one Stephen Gosson wrote a pamphlet, with this title, “ *The School of Abuse*, containing a  
“ pleasaunt invective against poets, pipers, plaiers,  
“ jesters, and such-like caterpillers of a common-

\* It remained almost complete, about fifty years since. It was destroyed with the magnificent ruins of the old royal manor, when Blenheim-palace was built.

† Gray.

“ wealth.”

“wealth †.” This was soon followed by many others of the same kind.

But the most ridiculous treatise of this sort was one written many years afterwards by W. Prynne; as a specimen of which, I shall beg leave to entertain the reader with its title-page. “*HISTRIOMASTIX, the Players Scourge, or Actors Tragedie, divided into two parts; wherein it is largely evidenced by divers arguments, by the concurring authorities, and resolutions of sundry texts of Scripture; of the whole primitive church, both under the law and gospel; of fifty-five synods and councils, of seventy-one fathers, and christian writers, before the year of our Lord 1200; of above one hundred and fifty foraigne and domestic protestant and popish authors since; of forty heathen philosophers, historians, poets; of many heathen, many christian nations, republicks, emperors, princes, magistrates; of sundry apostolical, canonical, imperial constitutions, and of our own english statutes, magistrates, universities, writers, preachers. . . . That popular stage-playes (the very pompes of the devil, which we renounce in baptisme, if we believe the fathers)*”

† I think, in one of the absurd books of this kind, there is a chapter “Of the *Vanity* of wearing *cork-beeled shoes*.”

“ are sinfull, heathenish, lewd, ungodly spectacles,  
 “ and most pernicious corruptions; condemned in all  
 “ ages as intolerable mischiefes, to churches, to re-  
 “ publicks, the manners, mindes, and foules of men :  
 “ and that the profession of play-poets, of stage-  
 “ players, together with penning, acting, and fre-  
 “ quenting of stage-playes, are unlawfull, infamous,  
 “ and misbeseeming christians : all pretences to the  
 “ contrary are here likewise fully answered ; and the  
 “ unlawfullness of acting, of beholding academical  
 “ enterludes, briefly discussed ; besides sundry other  
 “ particulars concerning dancing, dicing, health-  
 “ drinking, &c.” London, 1633.

This extravagant and absurd spirit of puritanical  
 enthusiasm, proved at last, in its effects, as pernici-  
 ous to polite learning, and the fine arts, as to the  
 liberties and constitution of our country : while every  
 species of elegance was represented, by these austere  
 and melancholy zealots, as damnable luxury, and  
 every degree of decent adoration, as popish idolatry \*.  
 In short, it is not sufficiently considered, what a rapid  
 and national progress we were, at that time, making

( \* Oliver Cromwell, however, was fond of music ; and, what may  
 seem surprising, was particularly fond of the music of an organ : as ap-  
 pears from the following remarkable anecdote. In the grand Rebellion,  
 when the organ at Magdalen-college in Oxford, among others, was ta-  
 ken down, Cromwell ordered it to be carefully conveyed to Hampton-

in knowledge, and how sudden a stop was put to it, by the inundation of presbyterianism and ignorance; which circumstance alone, exclusive of its other attendant evils, gives us ample cause to detest the promoters of that malignant rebellion, which no good man can remember without horror.

It may not perhaps be impertinent to remark here, that Milton, who was strongly inclined to puritanism, had good reason to think, that the publication of his *Samson Agonistes*, would be highly offensive to his precise brethren, who held poetry, and particularly that of the dramatic kind, in such deep abhorrence. And, upon this account, it is probable, that in order to excuse himself for having engaged in this proscribed and forbidden species of writing, he thought it expedient to prefix to his play a formal DEFENCE OF TRAGEDY \*, in which he endeavours to prove, that some of the gravest writers did not scruple to illustrate their discourses from the works of tragic poets, and that many

court, where it was placed in the great gallery; and one of Cromwell's favourite amusements was to be entertained with this instrument, at leisure hours. It continued there till the Reformation, when it was returned to its original owners, and was the same that remained in the choir of that college till within these last twenty years.

\* The popular clamours of puritanism, in like manner, seem to have extorted from Sydney, his rational and noble DEFENCE OF POESIE.

of

of the wisest philosophers, and of the primitive fathers, were not ashamed to write TRAGEDIES.

The subsequent remarks are thrown together without order, which the reader is desired to look upon as a SUPPLEMENT to this concluding SECTION.

B. i. c. vi. f. xv.

Farre off he wonders what them makes so glad,  
Of Bacchus merry fruits they did INVENT,  
Or Cybel's frantic rights have made them mad.

Hughes reads, " IF Bacchus, &c." but even then there is an obscurity. The meaning of the passage is this: " He wonders what makes them so glad; he " doubts with himself, whether or no their mirth " was not occasioned by wine which they had discovered, or whether or no they might not be " driven to madness by Cybele's rites." INVENT is here one of Spenser's latinisms for *discover*; as it is also in this verse;

Ay me, that ever guile in women was INVENTED.

5. 11. 50.

That is, *found out*.

B. v. c. ix. f. xiii.

Like as the fowler on his guilefull pipe,  
CHARMES to the birds full many a pleasant lay.

*Charm*



*Charm* is thus used again, as Dr. Jortin observes, in *Colin Clouts come home again*.

The shepherd's boy — — — —  
 Sate as his custom was — — — —  
 CHARMING his oaten pipe unto his peres.

It seems to be used somewhat in the same sense, ft. 39. below.

That well could CHARME his tongue, and time his  
 Again, speech.

Here we our slender pipes may safely CHARME\*.

In the *Epithalamium*, for *tempting by enchantment*.

Her lips like cherries *charming* men to bite.

B. v. c. vii. f. xxxiv.

The wicked shaft guided through th' *ayrie* WIDE.

*Ayrie* WIDE seems to be used for *ayrie* VOID.

B. vii. c. viii. f. ii. seq.

Next Mercurie. — — — —

Our old poets take all opportunities of displaying their skill in astronomy. It was the favorite study

\* October,



of the dark ages, which have left us a very great number of manuscript systems, in various branches of this science. In the statutes of a certain college, at Cambridge, founded in the reign of Henry VI. some of the fellows are directed, “ *intendere studio ASTRONOMIÆ.*” In the magnificent reign of Henry VII. it was not deemed strange to exhibit an entertainment before the court, formed on this abstruse science, in honour of the marriage of prince Arthur, and the princess Katharine. “ In all the devises and conceits  
 “ of the triumphs of this marriage, there was a great  
 “ deal of astronomie. The ladies being resembled to  
 “ Hesperus, and the prince to Arcturus; and the old  
 “ king Alphonfus, that was the greatest astronomer  
 “ of kings, and was ancestor to the ladie, was brought  
 “ in, to be the fortune-teller of the match. And  
 “ whosoever had these toys in compiling, they were  
 “ not altogether *pedantical* \*.”

Camden says, that queen Elizabeth “ expressed such  
 “ an *inclination* towards the earl of Leicester, that  
 “ some have imputed her *regard* to the INFLUENCE  
 “ OF THE STARS.” – A fine stroke of flattery founded on superstition and false philosophy!

\* Bacon's Historie of Henry VII. fol. 1622. pag. 205.

B. v. c. ix. f. xxxiv.

— Many heinous crimes by her *enured*.*Enured*, used, committed. Thus Sonnets, *ad calc*,— — Fresh againe *enured*  
His former crueltie.*Ure* for *use* was formerly common. Hence it has been proposed to read, in Milton's *Comus*, *ure* for *cure*.Drops that from my fountaine pure  
I have kept of precious *ure*.Thus in Brown's *Britannia's Pastorals* \*.The staires of rugged stone seldom in *ure* †.In Sackville's *Gordobuck*.This tempred youth, with aged father's awe,  
Be brought in *ure* of skilfull stayedness †.In the Act of Uniformity, Prim. Eliz. prefixed to the Liturgy : “ *Use* the said service, and put the same “ in *URE*.” In later Common-prayer books it is printed *use*. *Enure* is used with greater latitude, 4. 2. 29.That doth ill cause or evill end *enure*.

\* B. i. f. 5. † Also, b. i. f. 5.

† A. i. f. 2.

B. iii. c. ii. f. xlv.

Without respect of person or of *port*.

PORT, is *carriage, aspect*. Fr. *port*. It is so used by Chaucer; and by Harrison, speaking of the lord mayor of London. “ Of a subject there is no public officer, of anie citie in Europe, that may compare in PORT and *countenance* with him, *during the time of his office* \*.

B. iii. c. iii. f. iv.

My glorious soveraignes goodlie auncestrie.

Milton, in his history of England, seems to have used Spenser's chronicle of the british kings, as a kind of clue, to direct him through so dark and perplexed a subject. He plainly copies our author's order and disposition, whom he quotes; and almost transcribes from him in the story of Lear, as much, however, as the difference between prose and verse will permit. Milton was very fond of the old british history, in which his imagination discovered many fine subjects for poetry. Milton's History is an admirable comment on this part of our author; which is manifestly taken from the former part of John Hardyng's chronicle.

\* Description of England, ut *supr.* pag. 168.

— — The holic grayle. — — —

I forgot to remark before\*, that in the Ashmolean Museum, at Oxford, there is a very curious and beautiful manuscript, of the History of Arthur and his knights, and their Atchievement of the *Sangreal*†. It is in folio, on vellum; the initials are illuminated, and the chapters are adorned with head-pieces, expressing the story, painted and illuminated; in which we see the fashion of antient armour, building, manner of tilting, and other particulars. These are the only illuminations of the kind I have seen. They are something like the wood-cuts to an old edition of Ariosto, 1540‡. Other ornaments are introduced in the margin, and at the foot of the pages. This manuscript, I presume, is of considerable antiquity. In the Bodleian library are two other manuscripts, in french, of the history of Arthur and his conquest of the *Sangreal*§.

With regard to what I have said above, concerning the word *Grayle* in Skelton||, I find I am mistaken;

\* Vol. i. pag. 34.

† Codd. Ashmol. fol. S28.

‡ In Vinegia. quarto.

§ Viz. Cod. Ken. Digb. 1284, 223. And Hyper. Bodl. [ex Hattonianis] 4092, 67.

|| Vol. i. pag. 35.

*Grayle* there signifying *Graduale*, or the *Responsorium*, or *Antiphonarium*, in the romish service. The french word is *Greel*, which Dufresne \* interprets, “ *Livre* “ *a chanter le messe.*” Thus, in some monastic inventories taken at the reformation, we find *Grayles* enumerated, i. e. service-books. Skelton, cited above, says ;

The peacocke so proud,  
Because his voice is loud,  
He shall sing the GRAYLE.

i. e. He shall sing that part of the service which is called the *Grayle*, or *graduale*. Among the furniture given to the chapel of Trinity-college, Oxford, by the founder, mention is made of four *Grayles of Parchment* lyned with gold †.

B. iii. c. x. f. viii.

Brawles, ballads, virelayes, and verses vain.

The study of the italian poets, in the age of queen Elizabeth, introduced a great variety of measures ; particularly in the lyrical pieces of that time, in their canzonets, madrigals, devises, sonnets, and epithala-

\* “ *Quia in gradibus canitur,*” Dufre. in Voc. He mentions a Will of Charles earl of Valois, 1320, in which he bequeathes, “ *un missel* “ *et un greel.*”

† Indent. dat. Maii 5, 1556. Regist. I. Coll. Trin. Oxon.

miums. But nothing could be more absurd than their imitations of the roman measures ; an attempt begun and patronised by Sir Philip Sydney, and Sir Edward Dyer. In an old miscellaneous collection of poems, by Sydney, Dyer, Davis, Greville, Campion, and others, printed 1621, and entitled *Davison's Poems, or a Poetical Rhapsodie*\*, there is an iambic elegy by Spenser, never printed in his works, which I shall restore to the public. This little piece may justly be deemed a curiosity on more accounts than one.

# L O U E S E M B A S I E,

I N A N

## I A M B I C K E E L E G I E.

Vnhappy verſe ! the witneſſe of vnhappy ſtate,  
Make thy ſelf fluttring wings of thy faſt flying thought  
And flye forth vnto my loue whereſoeuer ſhe be.

Whether lying reſtleſſe in heauy bed, or elſe  
Sitting ſo cheereleſſe at the cheerefull boord, or elſe  
Playing alone careleſſe on her heavenly virginals.

If in bed, tell her that mine eyes can take no reſt :  
If at boord, tell her that my mouth can taſte no food,  
If at her virginals, tell her I can heare no mirth.

\* It is the fourth impreſſion. Lond. for R. Jackson. 12mo. pag. 203.

Asked why, say waking loue suffereth no sleepe :  
 Say that raging loue doth appall the weake stomacke :  
 Say that lamenting loue marreth the musicall.

Tell her, that her pleasures were wont to lull me asleepe,  
 Tell her, that her beauty was wont to feed mine eyes :  
 Tell her, that her sweet tong was wont to make me mirth.

Now do I nightly waste, wanting my kindly rest :  
 Now do I daily starue, wanting my liuely food :  
 Now do I alwayes die, wanting my timely mirth.

And if I waste, who will bewaile my heauy chance ?  
 And if I starue, who will record my curfed end ?  
 And if I die, who will say, this was Immerito ?

EDMUND SPENCER.

To this I add another piece, equally curious and unknown, by the same author ; which Mr. Johnson discovered, among other commendatory verses, prefixed to an old translation of Contareni's description of Venice, by one Lewkenor.

The antique Babel, empresse of the East,  
 Upreard her buildinges to the threatned skies ;  
 And second Babell, tyrant of the West,  
 Her ayry towers upraised much more high ;  
 But, with the weight of their own surquedry,  
 They both are fallen, that all the earth did feare,  
 And

And buried now in their own ashes ly,

Yet shewing by their heapes how great they weare :

But in their place doth now a third appeare,

Fayre Venice, flower of the last worlds delight,

And next to them in beauty, draweth neare,

But far exceeds in policie of right ;

Yet not so fayre her buildings to behold,

As Lewkenors stile, that hath her beautie told.

EDM. SPENCER.

B. vi. c. vii. f. xxiii.

At length into a monastere, did light,

Where he him found despoyling all with maine and might.

Those who complain of the outrages committed at the dissolution of monasteries, seldom observe, that literature suffered an irreparable loss, in the dispersion and destruction of books, which followed that important event. Bale \*, a notorious and professed reformer, laments the injuries sustained in this article. Many most valuable pieces both printed and manuscript, were either instantly destroyed, or consigned to the most mean and fordid uses. Wood tells us †, that two famous libraries were purchased at the price of forty shillings, by a common shop-keeper at Oxford, for

\* In Proem. ad lib. cui tit. *Iter Laboriosum*, &c. Lond. 1549.

† Hist. et Antiq. Un. Oxon. pag. 272. l. 1.



the purpose of waste paper. Some of the books, were sold to merchants who carried them abroad \*. The spirit of purging the libraries from what they called popery, prevailed so far, that the reforming visitors of the university of Oxford, in the reign of Edward VI. left only a manuscript of Valerius Maximus †, in the public library ‡. The greatest part of the rest of the books they burned in the market-place, or sold to the lowest artificers §. Rubrics, mathematical figures, and astronomical demonstrations, were judged to be the genuine characteristics of popish delusion and imposture. For this reason, they took from the library of Merton-college, more than a cart-load of manuscripts ||. The monks at least protected and preserved, if they did not propagate and practise, literature. We are told, that there were no less than a thousand and seven hundred manuscripts in the abbey of Peterborough (§).

B. ii. c. x. f. lxvii.

So now entombed lies at Stonehenge by the heath.

\* Hist. et Antiq. Un. Oxon. pag. 272. l. i.

† I wonder their consciences permitted it to remain, as its initials and margins are finely illuminated and ornamented. It is on vellum, in folio.

‡ Wood, ut sup. lib. 2. pag. 50.

§ Ibid.

|| Wood, ut sup. i. 271.

(§) Gunton's Peterborough, pag. 173. See Tanner's Notit. Monast. fol. præf. pag. 41.

This

This is Aurelius, who was poisoned by a faxon.  
 “ King Edgar, . . . and king Athelstane, . . . are said  
 “ by approved authors, to be buried in some of the  
 “ Wiltshire hills. . . . They buried their princes, and  
 “ peers, and nobles, in hills; making some monu-  
 “ ments of earth, or stones heaped up \*.” . . . Constantine  
 is supposed to be buried in the mountains of north-  
 wales †.

B. v. c. iii. f. iii.

To tell the glory of the feast that day,  
 The goodlie service, the deviseful fights.

At Florimel's wedding. By *devisefull fights*, Spenser means, *fights full of DEVICES*, that is, masques, triumphs, and other spectacles, usually exhibited in his time, with great cost and splendor, at the nuptials of noble personages. Hence Milton, in *L'Allegro*, selects that species of “ masque and antique pageantry,” which was celebrated at weddings. On these occasions there was constantly an epithalamium; which is the reason that the author of the *Arte of English Poesie*, separately considers the *epithalamium* as a species of poetry, and accordingly delivers rules for its composition.

\* History of Allcheſter, ut ſupr. pag. 690.

† Ibid. 703.

B. vii. c. vi. f. lv.

Speaking of Diana's departure from Ireland.

— — — — Parting from the place.

Thereon a heavy haplesse curse did lay,  
To weet, that wolves, where she was wont to *space*  
Should harbour'd be, and all those woods deface,  
And thieves should rob, and spoile that coast around;  
Since which those woods, and all that goodly chafe,  
Doth to this day with wolves and thieves abound.

In *Colin Clouts come home again*, where he is praising England, he does it by an enumeration of some of the miseries of Ireland.

No wayling there, nor wretchednesse is heard,  
No bloodie issues, nor no leprofies;  
No griesly famine, nor nor raging sweard :  
No nightly bordrags, nor no hues and cries,  
The shepherds there abroad may safely lie  
On hills and downes, withouten dread or danger :  
Nor ravenous wolves the good mans hope destroy,  
Nor outlawes fell affray the forrest ranger.

Spenser, speaking of the massacres committed upon the people of Munster, in Ireland, after the rebellion, paints in the strongest colours, though in prose.

“ Out of every corner of the woodes and glennes they  
“ came creeping forth upon their handes, for their  
“ legges

“ legges could not bear them : they looked like ana-  
 “ tomies of death ; they spake like ghoſtes crying out  
 “ of their graves ; they eat the dead carrions, happy  
 “ were they could they find them, yea, and one  
 “ another ſoon after ; inſomuch, as the very carcaſes  
 “ they ſpared not to ſcrape out of their graves. And  
 “ if they found a plot of water-creſſes, or ſham-  
 “ rockes, there they flocked, as to a feaſt, for the time ;  
 “ yet not able long to continue there withall, &c\*.”  
 Spenſer himſelf died in Ireland, in the moſt wretched  
 condition, amid the deſolations of this rebellion ; as  
 appears from the following curious anecdote in Drum-  
 mond, who has left us the heads of a converſation  
 between himſelf and B. Jonſon. . . . . “ Ben Jonſon  
 “ told me that Spenſer’s goods were robbed by the  
 “ iriſh in Deſimond’s rebellion ; his houſe, and a lit-  
 “ tle child of his burnt, and he and his wife nearly  
 “ eſcaped ; that he afterwards died in king-ſtreet,  
 “ [Dublin] by abſolute want of bread ; and that he  
 “ refuſed twenty pieces ſent him by the earl of Eſſex,  
 “ and gave this answer to the perſon who brought  
 “ them, that he was ſure he had no time to ſpend  
 “ them †.” Camden informs us, that Spenſer was in

210 \* Spenſer’s View of the State of Ireland. p. 154. vol. 6. works,  
 12mo. 1750.

211 † Works, fol. pag. 224. *Heads of a Converſation between the famous  
 poet Ben Jonſon, and William Drummond of Hawthornden, January, 1619.*

Ireland when the rebellion broke out under Tyrone, 1598, but that being plundered of his fortune, he was obliged to return into England, where he died, that same, or the next year\*. Camden adds, that he was buried in the abbey of Westminster, with due solemnities, at the expence of the earl of Essex. If Drummond's account be true, it is most probable, that the earl, whose benefaction came too late to be of any use, ordered his body to be conveyed into England, where it was interred as Camden relates. It must be owned that Jonson's account, in Drummond, is very circumstantial; and that it is probable, Jonson was curious enough to collect authentic information, on so interesting a subject. At least his profession and connections better qualified him to come at the truth. Perhaps he was one of the poets who held up Spenser's pall †.

B. vi. c. vi. f. xx.

To whom the prince, HIM faining to embase.

HIM for HIMSELF is the language of poetry at present. The elder poets took greater liberties in this

Jonson conceived so high an opinion of Drummond's genius, that he took a journey into Scotland, on purpose to converse with him, and remained some time with him, at his house at Hawthornden.

\* Camden. Annales Eliz. p. 4. pag. 729. Lugd. Batav. See also Sir J. Ware's pref. to Spenser's *View of Ireland*, Dublin, fol. 1633. edit. 1.

† Poetis funus ducentibus. Camden ubi sup.

point,

point, so that sometimes it is difficult to determine whether HIM is used for *se* or *illum*. Of this the verse before us is an instance. Thus again,

Scudamore coming to CARE's house  
Doth sleep from HIM expell. 4. 5. Arg.

That is, "expells sleep from HIMSELF." Thus in Raleigh's elegant *VISION upon the conceipt of the FAERIE QUEENE*.

At whose approache the soule of Petrarcke wept,  
And from thenceforth those graces were not seen,  
For they this queene attended; in whose stead  
OBLIVION laid HIM down on Laura's herse.

We are apt, at first, to refer HIM *down*, &c. to Peträrcke, "OBLIVION *laid* PETRARCKE *down*;" while the meaning is, "OBLIVION LAID *himself* DOWNE."

The initial line of this sonnet seems to have been thought of by Milton, viz.

Methought I sawe the grave where Laura lay.

Thus Milton on his *Deceased Wife* \*.

Methought I saw my late-espoused saint.

And he probably took the hint of writing a visionary sonnet on that occasion, from this of Raleigh.

\* Sonn. 23.

There is a particular beauty in the allegorical turn of this little composition in praise of the *FABRIC QUEENE*, as it imitates the manner of the author whom it compliments.

B. vi. c. iv. f. xix.

Her target alwaies over her *pretended*.

PRETENDED, "stretched or held over her." This latinism is to be found in Milton, but in a sense somewhat different.

— — Lest that too heavenly form PRETENDED  
To hellish falshood, snare them\*.

B. iii. c. ii. f. xxxii.

The time that mortall men their weary cares  
Do lay away, and all wilde beasts do rest,  
And every river eke his course forbears,  
Then doth this wicked evill thee infest.

These verses, which, at first sight, seem to be drawn from Dido's † night in the fourth *Æneid*, are translated from the *Ceiris* attributed to Virgil, as it has been before in general hinted, *Seet.* 3.

*Tempore quo fessas mortalia pectora curas,  
Quo rapidos etiam requiescunt flumina cursus †.*

\* Par. Lost, 10. 372.

† Ver. 232.



B. iv. c. vi. f. xlv.

With that the wicked Carle, the master smith,  
 A paire of red-hot iron tongs did take,  
 Out of the burning cinders, and therewith  
 Under the side him nipt. — — —

In these verses the allegory is worked up to an amazing height. What he says of Erinny's in the RUINS OF ROME, is somewhat in this strain,

What fell Erinny's with hot-burning tongs,  
 Did gripe your hearts? — — — ft. 24.

From the same stanza Milton probably drew the expression BLIND FURY, in *Lycidas*; as it was not taken from the authority of antient mythology.

Comes the BLIND FURY, with th'abhorred shears,  
 And flits the thin-spun life. — — —

Spenser,

If the BLIND furie, which warres breedeth oft,  
 Wonts not, &c. — — —

So Sackville, in *Gordobucke*.

O Jove, how are these peoples hearts abus'd;  
 And what blind fury headlong carries them\*.

\* Act. 5. 3.



B. v. c. vii. f. xxi.

Magnificke virgin, that in QUEINT DISGUISE  
Of British armes. — — —

That is, “ in *strange* disguise.” In this sense the word QUEINT is used in *Comus*.

— — — Left the place,  
And this QUEINT habit breed astonishment.

Somewhat in this signification it is likewise applied by the shepherd Cuddy, in our author’s OCTOBER.

With QUEINT Bellona. — — —

Where E. K. in explaining it, has discovered more learning than penetration.

Skinner seems to have wrongly interpreted QUAINȚ, *elegans*. If it ever signifies *elegant* or *beautifull*, it implies a fantastic kind of beauty arising from an odd variety. Thus Milton, in *Lycidas*, of flowers.

Throw hither all your QUEINT enamel’d eyes.

And in *Arcades* ; where it expresses an elegance resulting from affectation rather than nature.

— — — And CURL the grove  
In ringlets QUEINT. — — —

Where

Where Milton copies Jonson, in a MASKE at *Welbeck*, 1633.

When was old Sherwood's head more QUEINTLY  
CURLD \* ?

The same poet has likewise drawn one or two more strokes in the *Arcades*, from a Masque of Jonson. In song 1. he thus breaks forth,

This, this is she, — — — —  
To whom our vows, and wishes, &c.

So Jonson, in *An Entertainment at Althrope*, 1603.

This is shee,  
This is shee.

Milton in *Song* 3. pays this compliment to the countesses of Derby,

Though Syrinx your Pan's mistress were,  
Yet Syrinx well might wait on her.

Thus Jonson in the same *Entertainment*,

And the dame has Syrinx' grace.

These little traits of likeness just lead us to conclude, that Milton, before he began to write his *Arcades*, had recourse to Jonson, who was the most

\* Ver. 15.

eminent masque-writer then extant, for the manner proper to this species of composition; or that in the course of writing it, he imperceptibly fell upon some of Jonson's expressions.

It was happily reserved for the taste and genius of Milton, to temper the fantastic extravagance of the MASQUE, which chiefly consisted in external decoration, with the rational graces of poetry, and to give it the form and substance of a legitimate drama.

B. vi. c. ix. f. xxix.

In vaine, said then old Melibee, doe men  
The heavens of their fortunes fault accuse,  
Sith they know best, what is the best for them;  
For they to each such fortune doe diffuse,  
As they do know each can most aptly use.  
For not that which men covet most is best,  
Nor that thing worst which men do most refuse:  
But fittest is, that all contended rest  
With that they hold: each has his fortune in his breast.

xxx.

It is the mind that maketh good or ill.

In these lines he plainly seems to have had his eye on those exalted Socratic sentiments, which Juvenal has given us in the close of his tenth satire. The  
last-cited

last-cited lines, in particular, point out to us the sense in which Spenser understood the two final controverted verses of that satire.

*Nullum numen [absit] habes, si sit prudentia ; sed TE  
NOS FACIMUS FORTUNA DEAM, cæloque locamus.*

B. iv. c. viii. f. xxxvii.

With easy steps so soft as foot could STRIDE.

Probably we should read *slide* for STRIDE ; though STRIDE occurs in the old quarto.

B. v. c. i. f. viii.

When so he list in wrath uplift his steely brand.

Concerning the word BRAND, frequently used by Spenser, for *sword*, take the following explication of Hickes. “ In the second part of the EDDA *Islandica*,  
“ among other appellations, a sword is denominated  
“ BRAND ; and *glad*, or *glod*, that is, *tilio*, *torris*,  
“ *pruna ignita* ; and the hall of the Odin is said to be  
“ illuminated by drawn swords only. A writer of no  
“ less learning than penetration, N. Salanus West-  
“ mannus, in his Dissertation, entitled, GLADIUS  
“ SCYTHICUS, pag. 6, 7, observes, that the anti-  
“ ents formed their swords in imitation of a flaming  
“ fire ; and thus, from BRAND a *sword*, came our

“ english phrase, to *brandish a sword*, *gladium strictum*  
 “ *vibrando coruscare facere* \*.”

B. i. c. ii. f. iv.

The penance here mentioned, I suppose, our author drew from tradition, or romance. From one of these sources, Milton seems to have derived, and applied his annual penance of the devils.

— — — — Thus were they plagu’d,  
 And worn with famin, long and ceaseless his,  
 Till their lost shape, permitted, they resum’d;  
 Yearly enjoyn’d, they say, to undergo  
 This ANNUAL HUMBLING certain number’d days †.

Before I close this Supplement, I will hope for the reader’s pardon once more, while I lengthen out this digression, in order to illustrate another passage in Milton.

Leviathan, — — — — —  
 \* \* \* \* \*  
 Him haply flumbring on the Norway foam  
 Phe pilot of some small night-founder’d skiff,  
 Deeming some island, oft, as sea-men tell,  
 With fixed anchor in his scaly rind  
 Moors in his side, under the lee, &c \*.

\* Ling. Vet. Sept. Thesaur. cap. 23. pag. 193.

† Par. Lost, 10. 572.

‡ Ibid. 1. 201.

On the words, *as sea-men tell*, says Hume\*, “ Words  
 “ well added to obviate the incredibility of casting  
 “ anchor in this manner.”

It is likely that Milton never heard this improbable circumstance, of mistaking the whale for an island, from the sea-men; but that he drew it from that passage in his favorite Ariosto, where Astolpho, Dudson, and Renaldo are said to have seen so large a whale in the sea, near Alcyna’s castle, that they took it for an island †.

B. iv. c. vi. f. xiv.

Like as the lightning brond from iiven skie,  
 Thrown out by angry Jove in his vengeance,  
 With dreadfull force falles on some steeple hie,  
 Which battring, downe it on the church doth glaunce,  
 And teareth all with terrible mischaunce.

Not many years before the FAIRY QUEEN was written, viz. 1561, the steeple of St. Paul’s church was struck with lightening, by which means not only the steeple itself, but the entire roof of the church was consumed ‡. The description in this simile was probably suggested to our author’s imagination by this remarkable accident.

\* NOTE in loc.      † C. 6. f. 37.

‡ Stow’s Survey of London, p. 357. edit. 1633.

## P O S T S C R I P T.

**A**T the close of this work, I shall beg leave to subjoin an apology, for the manner in which it has been conducted and executed.

I presume it will be objected, that these remarks would have appeared with greater propriety, connected with Spenser's text, and arranged according to their respective references; at least it may be urged, that such a plan would have prevented much unnecessary transcription. But I was dissuaded from this method by two reasons. The first is, that these OBSERVATIONS, thus reduced to general heads\*, form a series of distinct essays on Spenser, and exhibit a course of systematical criticism on the FAERIE QUEENE. But my principal argument was, that a formal edition of this poem with notes, would have been at once impertinent and superfluous; as two publications of Spenser, under that form, are at present expected from the hands of two learned and ingenious critics†. Besides, it was never my design, to give so complete and perpetual a comment on every part of our author, as such an attempt seemed to require. But while some

\* Except in Sections ix, xi.

† One of these has since appeared.  
passages

passages are entirely overlooked, or but superficially touched, others will be found to have been discussed more at large, and investigated with greater research and accuracy, than such an attempt would have permitted.

As to more particular objections, too many, I am sensible, must occur ; one of which will probably be, that I have been more diligent in remarking the faults than the beauties of Spenser. That I have been deficient in encomiums on particular passages, did not proceed from a want of perceiving or acknowledging beauties ; but from a persuasion, that nothing is more absurd or useless than the panegyrical comments of those, who criticise from the imagination rather than from the judgment, who exert their admiration instead of their reason, and discover more of enthusiasm than discernment. And this will most commonly be the case of those critics, who profess to point out beauties ; because, as they naturally approve themselves to the reader's apprehension by their own force, no reason can often be given why they please. The same cannot always be said of faults, which I have frequently displayed without reserve or palliation.

It was my chief aim, to give a clear and comprehensive estimate of the characteristical merits and manner,



ner, of this admired, but neglected, poet. For this purpose I have considered the customs and genius of his age; I have searched his cotemporary writers, and examined the books on which the peculiarities of his style, taste, and composition, are confessedly founded.

I fear I shall be censured for quoting too many pieces of this sort. But experience has frequently and fatally proved, that the commentator whose critical enquiries are employed on Spenser, Jonson, and the rest of our elder poets, will in vain give specimens of his classical erudition, unless, at the same time, he brings to his work a mind intimately acquainted with those books, which though now forgotten, were yet in common use and high repute about the time in which his authors respectively wrote, and which they consequently must have read. While these are unknown, many allusions and many imitations will either remain obscure, or lose half their beauty and propriety: “as the figures vanish when the canvas is decayed.”

Pope laughs at Theobald for giving us, in his edition of Shakespeare, a sample of

“ — All such READING *as was never read.*”

But

But these strange and ridiculous books which Theobald quoted, were unluckily the very books which Shakespeare himself had studied ; the knowledge of which enabled that useful editor to explain so many difficult allusions and obsolete customs in his poet, which otherwise could never have been understood. For want of this sort of literature, Pope tells us, that the DREADFUL SAGITTARY in *Trailus* and *Cressida*, signifies Teucer, so celebrated for his skill in archery. Had he deigned to consult an old history, called the DESTRUCTION of TROY, a book which was the delight of Shakespeare and of his age, he would have found that this formidable archer, was no other than an imaginary beast, which the grecian army brought against Troy. If Shakespeare is worth reading, he is worth explaining ; and the researches used for so valuable and elegant a purpose, merit the thanks of genius and candour, not the satire of prejudice and ignorance. That labour, which so essentially contributes to the service of true taste, deserves a more honourable repository than The TEMPLE of DULNESS. In the same strain of false satire, \* Pope observes with an air of ridicule that Caxton speaks of the *Æneid* “ as a *history*, “ as a book *hardly known*.” But the satirist perhaps

\* Dunciad. B. i. 149. Not.

would have expressed himself with not much more precision or propriety concerning the *Æneid*, had he been Caxton's cotemporary. Certainly, had he wrote english poetry in so unenlightened a period, the world would have lost his refined diction and harmonious versification, the fortunate effects of better times. Caxton, rude and uncouth as he is, co-operated in the noblest cause: he was a very considerable instrument in the grand work of introducing literature into his country. In an illiterate and unpolished age he multiplied books, and consequently readers. The books he printed, besides the grossest barbarisms of style and composition, are chiefly written on subjects of little importance and utility; almost all, except the works of Gower and Chaucer, translations from the french: yet, such as they were, we enjoy their happy consequences at this day. Science, the progressive state of which succeeding generations have improved and completed, dates her original from these artless and imperfect efforts.

Mechanical critics will perhaps be disgusted at the liberties I have taken in introducing so many anecdotes of ancient chivalry. But my subject required frequent proofs of this sort. Nor could I be persuaded that such enquiries were, in other respects, either  
 useless

useless or ridiculous ; as they tended at least, to illustrate an institution of no frivolous or indifferent nature. Chivalry is commonly looked upon as a barbarous sport, or extravagant amusement, of the dark ages. It had however no small influence on the manners, policies, and constitutions of antient times, and served many public and important purposes. It was the school of fortitude, honour, and affability. Its exercises, like the grecian games, habituated the youth to fatigue and enterprise, and inspired the noblest sentiments of heroism. It taught gallantry and civility to a savage and ignorant people, and humanised the native ferocity of the northern nations. It conduced to refine the manners of the combatants, by exciting an emulation in the devices and accoutrements, the splendour and parade, of their tilts and tournaments : while its magnificent festivals, thronged with noble dames and courteous knights, produced the first efforts of wit and fancy.

I am still further to hope, that, together with other specimens of obsolete literature in general, hinted at before, the many references I have made, in particular to Romances, the necessary appendage of antient Chivalry, will also plead their pardon. For however monstrous and unnatural these compositions may appear

pear to this age of reason and refinement, they merit more attention than the world is willing to bestow. They preserve many curious historical facts, and throw considerable light on the nature of the feudal system. They are the pictures of antient usages and customs; and represent the manners, genius, and character of our ancestors. Above all, such are their Terrible Graces of magic and enchantment, so magnificently marvellous are their fictions and fablings, that they contribute, in a wonderful degree, to rouse and invigorate all the powers of imagination: to store the fancy with those sublime and alarming images, which true poetry best delights to display.

Lastly, in analysing the Plan and Conduct of this poem, I have so far tried it by epic rules, as to demonstrate the inconveniencies and incongruities, which the poet might have avoided, had he been more studious of design and uniformity. It is true, that his romantic materials claim great liberties; but no materials exclude order and perspicuity. I have endeavoured to account for these defects, partly from the peculiar bent of the poet's genius, which at the same time produced infinite beauties, and partly from the predominant taste of the times in which he wrote.

Let

Let me add, that if I have treated some of the italian poets, on certain occasions, with too little respect, I did not mean to depreciate their various incidental excellencies. I only suggested, that those excellencies, like some of Spenser's, would have appeared to greater advantage, had they been more judiciously disposed. I have blamed, indeed, the vicious excess of their fictions ; yet I have found no fault in general, with their use of magical machinery ; notwithstanding, I have so far conformed to the reigning maxims of modern criticism, as, in the mean time, to recommend classical propriety.

I cannot take my final leave of the reader, without the satisfaction of acknowledging, that this work has proved a most agreeable task ; and I hope this consideration will at least plead my pardon for its length, whatever censure or indulgence the rest of its faults may deserve. The business of criticism is commonly laborious and dry ; yet it has here more frequently amused than fatigued my attention, in its excursions upon an author, who makes such perpetual and powerful appeals to the fancy. Much of the pleasure that Spenser experienced in composing the FAIRY QUEEN, must, in some measure, be shared by his commentator ; and the critic, on  
this

this occasion, may speak in the words, and with the rapture, of the poet.

The wayes through which my weary steppes I guyde  
 In this DELIGHTFULL LAND OF FAERIE,  
 Are so exceeding spacious and wyde,  
 And sprinkled with such sweet varietie  
 Of all that pleasant is to ear or eye,  
 That I nigh raviisht with rare thoughts delight,  
 My TEDIOUS TRAVEL do forgett thereby:  
 And when I gin to feele decay of might,  
 It strength to me supplies, and cheares my dulled  
 spright. 6. 1. 1.

THE END.





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